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Saturday 3 May 2014



amateur

# Photographer

THE WORLD'S NO.1 WEEKLY PHOTO MAGAZINE



## LEICA T

We get our hands on **Leica's** stunning new system camera



## WORLD IN MOTION

Tips and ideas  
for capturing  
movement –  
the theme of  
**APOY Round 3**

# SPRING WILDLIFE

**SPECIAL** It's a great time of the  
year for wildlife photography – make  
the most of it with our expert guide



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Amateur Photographer For everyone who loves photography

**IT ISN'T** every day that we see the launch of an entirely new camera system, and even less frequent that a new Leica makes an appearance, so the new Leica T is something of a landmark. The company is looking to target a wider, younger audience with its new compact system camera, and anticipates that it will be more popular than its legendary M series of rangefinders. Having had the opportunity to try it myself I don't doubt this for a moment, and not just because the T will be less than half the price of its big brother. It is, quite simply, a thing of beauty, a masterpiece of minimalist design. It's the kind of camera Apple would make.

As someone who once owned a Leica M4

I carry a certain affection for this most prestigious brand and have followed with concern its struggle to transform itself from a company based on peerless engineering and optical expertise to one that has also mastered the computing know-how required in the digital age. Although we have yet to properly review it, the initial signs are that the T will continue Leica's revival as a manufacturer of some of the most exquisite cameras in the world.



Nigel Atherton  
Group editor

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**HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT** Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit [www.amateurphotographer.co.uk/spotlight](http://www.amateurphotographer.co.uk/spotlight) for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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## THE AP READERS' POLL

**IN AP 12 APRIL WE ASKED...** How regularly do you back up your images?



### YOU ANSWERED...

A Daily	22%
B Weekly	24%
C Monthly	34%
D Yearly	8%
E Never	12%

### THIS WEEK WE ASK...

Do you like the direction that Leica has taken with its new T compact system camera?

**VOTE ONLINE** [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

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Read our expert guide to capturing wildlife this springtime





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# APNews

News | Analysis | Comment 3/5/14



**It is a new single-shot system**

Race to launch new positive-negative film, page 6

Leica T is firm's first consumer CSC • New system • APS-C sensor

## LEICA: THE T WILL BE 'AS BIG AS M'

**LEICA** ranks its new T compact system camera (CSC) alongside the legendary M. But the firm tells AP that, in business terms, it's a risky move as it bids to win over an entirely new audience.

Designed in a tie-up with car maker Audi, the first in the Leica T series features a new bayonet mount ('Type 701').

The 16.3-million-pixel model carries an APS-C-sized imaging sensor, a built-in flash and a 3.7in (1.3-million-dot) fixed touchscreen.

The camera is milled from a solid piece of 'high-grade' aluminium, with each unit hand-polished for 45 minutes at a factory in Portugal.

Due out on 26 May, it will cost £1,350 body only. Two lenses will be available at launch: a Vario-Elmar-T 18-56mm f/3.5-5.6 Asph (priced £1,250) and a Summicron-T 23mm (equivalent to 35mm) f/2 Asph, costing £1,350.

The Leica T has no built-in EVF. Instead, a 2.4-million-dot tilt-and-swivel EVF will be available as an optional



accessory, attaching to the camera via its hotshoe. The EVF (Visoflex Type O20) costs £400.

Also available will be an optional adapter for attaching M lenses, priced £300, and an external flash (SF 26), which is expected a month after launch.

Features of the Leica T also include an ISO range of 100-12,500, full HD video and built-in Wi-Fi – a first for a Leica system camera.

Leica says the camera body is engineered in Germany while

the lenses are made in Japan – though not by its long-standing compact camera partner, Panasonic. When pressed, officials refused to name its lens-making associate.

The company is keen to win over those who have so far not had Leica on their radar – professionals, designers and those who use Apple's iPads and iPhones.

Asked to describe the T's target audience, Leica Camera Limited managing director David Bell told AP: 'I think they

will be people who maybe aren't into serious photography at the moment. They haven't come from DSLR ownership but are interested in image making. I think this camera will appeal to them because of the design-style, the method of use and the [touch]screen on the back.'

Leica admits that its M system can be a struggle for rangefinder newcomers.

Maike Harberts, product manager for Leica T system and X cameras, sees a big opportunity amid the picture-taking explosion heralded by smartphones.

She concedes that the M and S systems attract a 'small group of people'.

Two more lenses are due to be showcased at the photokina trade show in Germany in September, for launch later this year. They are a Super-Vario-Elmar-T 11-23mm f/3.5-4.5 Asph and Vario-Elmar-T 55-135mm f/3.5-4.5 Asph.

The camera will be out in black or silver and Adobe Photoshop Lightroom software will be bundled with the kit.

The Leica T took 2-2½ years to develop.

Leica first hinted at plans to launch a consumer CSC in 2011. A year later, Leica bosses steered journalists away from the idea, stressing that the 'M family' would be high on its agenda at photokina 2012.

● For our first impressions of the camera, see pages 10-11

## SNAP SHOTS

● Leica plans to exhibit at the 2015 Photography Show in Birmingham, ending a near 10-year absence from any trade fair in the city. Pentax camera maker Ricoh Imaging will also be at the event, which is due to take place at the NEC from 21-24 March 2015. Last year, the Photography Show replaced Focus on Imaging, which ended after 24 years.

● Voigtländer has revamped its Nokton 25mm f/0.95 micro four thirds lens to include a new aperture control mechanism. This feature allows users to choose between 'clicked' and step-less operation – a move designed to help film-makers. The Cosina-made lens costs £660 and is available from Robert White. Visit [www.robertwhite.co.uk](http://www.robertwhite.co.uk) or call 01202 723 046.



### Do you have a story?

Contact Chris Cheesman  
Tel: 0203 148 4129  
Fax: 0203 148 8130  
[amateurphotographer@ipcmmedia.com](mailto:amateurphotographer@ipcmmedia.com)

## NIKON DEBUTS 'COMPACT' 18-300MM DX LENS

**NIKON** has unveiled a new 18-300mm lens for DX-format DSLRs, due out by the time you read this.

Priced £629.99, the Nikon AF-S DX Nikkor 18-300mm f/3.5-6.3G ED VR is billed as ideal for travel, sports and wildlife photography.

Nikon UK product manager Thuan Bui said the lens is a 'compact, affordable option for enthusiast photographers looking for the same incredible focal range as the current DX-format 18-300mm, that's both lightweight and portable'. The 550g lens – which

features a 'weather-sealed' mount – is designed to deliver the 35mm viewing-angle equivalent of a 27-450mm zoom.

The newcomer is built from 16 elements in 12 groups and includes aspherical elements to help reduce aberrations.



AP  
THIS  
WEEK  
IN...

# 1896

An apparent trend for depicting 'low tones or twilight and gloomy phases of nature' was creating quite a stir this week in 1896. However, the 'AP Club' pointed out that this was not merely a 'craze' that photographers were following just because it was the latest fashion. Such images - frequently appearing at exhibitions - stemmed from 'our most accomplished photographers, workers who have shown an earnestness and devotion to their work which must exculpate them from being supposed to be merely pandering to a fashionable taste, still less can it be supposed that they are imitating the successes of others, unless the submission to a powerful influence can be called imitation'.

April 24, 1896. THE AMATEUR PHOTOGRAPHER



"MANY MINDS—MUCH WISDOM."

For the Propagation of Sound Ideas and Useful Knowledge amongst all readers, and for the Publication of the Opinions of Prominent Photographers, on Important Topics.

THE Secretary, greeting the members on their reassembling after the Easter recess, said he would ask certain gentlemen present who had not had an earlier opportunity, to express their views on the subject last put before the Club. On that occasion attention was drawn to the prevalence at exhibitions, and indeed everywhere amongst earnest picture-makers, of photographs in which pictorial effect is aimed at in the rendering of low tones or twilight and gloomy phases of nature, so much so as to amount to a fashion which some did not hesitate to call a craze.

To what causes is this, in your opinion, attributable? The nature of the photographic image, and mere blind imitation, as well as other causes, have been widely suggested.

The Secretary continued: It is noticeable that pictures of the class I have endeavoured to very broadly indicate are frequently

## CLUB NEWS

Club news from around the country

### LUNESDALE CAMERA CLUB

Chairman Shaun Rogerson says the club caters for all levels of photographer. Members meet fortnightly at the United Reformed Church Hall, High Road, Halton, Lancashire LA2 6PS. Visit [www.lunesdalecameraclub.co.uk](http://www.lunesdalecameraclub.co.uk).

Time running out to get project off ground

## RACE TO LAUNCH NEW B&W POSITIVE-NEGATIVE FILM

A CROWDFUNDING campaign to launch a new 4x5in peel-apart black & white positive-negative film, following the disappearance of Polaroid's Type 55 film more than five years ago, has just days to reach its target.

At the time of writing, campaigners at 'New55 Film' had raised more than \$180,000 of the \$400,000 required by 6 May to get their project off the ground.

More than 1,100 people have so far backed the US-based venture.

The film, which produces a black & white negative and a positive print, is designed to be used on a 4x5in camera with a Polaroid 545 Land Film Holder.

Bob Crowther, who founded the project, says New55 is 'not a recreation of Polaroid Type 55'.

He adds: 'It is a new single-shot system

that incorporates a negative material, a processing pod, a special positive receiver sheet and other components needed for a field-processable instant photograph – to be produced without a darkroom.'

Campaigners say they plan to release the film eight months after raising the necessary funds.

They add that it may be possible to launch an 8x10in version at a future date, although there are currently no plans for this.

Photographs taken using first samples of the film have been posted on Flickr.

A box of five film sheets is expected to cost \$6, and there are plans to distribute it in the UK and other parts of Europe.

Polaroid Type 55 was admired for its aesthetic and technical qualities.

To make a donation, visit [www.kickstarter.com](http://www.kickstarter.com).



## NEWS AGENCY DENIES PHOTOGRAPHERS 'STAGED' PICS

NEWS agency Reuters has denied claims it has supplied staged photos of the war in Syria to the world's media.

In recent weeks, several media outlets have reported that freelance photographers provided Reuters with images that were staged or credited using pseudonyms.

'Interviews with numerous Syrian photographers, most requesting anonymity... said many of the freelancers are activists – in one case a spokesman – who supported the rebels,' reported a photojournalism blog in the *New York Times*.

Reuters global editor Jim Gaines told the blog that the agency uses activists in Syria,

'partly because they have access and partly because you have to be among friends to be safe', adding, 'we scrutinise all images and captions'.

A Reuters spokesperson told AP: 'We have thoroughly investigated these claims and established to our satisfaction that the pictures were not staged.'

'Setting up pictures is a firing offence, strictly against policy. It is the responsibility of Reuters' chief photographers, photo desks in the region and the filing desk in Singapore to question every picture we serve to clients where a set-up is suspected.'

## SNAP SHOTS

● A revamped version of Nikon's Android operating system-equipped compact camera landed in UK stores on 24 April. The 16MP Coolpix S810c, Nikon's second Android camera, sports a 12x Nikkor zoom – up from 10x on the Coolpix S800c. The touchscreen is also larger, up to 3.7in from the 3.5in monitor on its predecessor – with a higher resolution of 1,229 million dots. Priced £249.99, features also include 8.1fps shooting, 4GB of internal memory and full HD video.

● A 'pocket-size' flashgun with a built-in LED video light has been unveiled by Nissin. The i40 features a flash output of GN 40m at ISO 100 (at 105mm), with a head that tilts 180° left and right, and 90° upwards. It is designed to cover a range of 24–105mm, with a built-in diffuser providing 16mm coverage. Powered by four AA batteries, the i40 costs £204. It is out in Nikon and Canon versions, with Sony, four thirds and Fujifilm fits due out soon. For details visit [www.kenro.co.uk](http://www.kenro.co.uk) or call 01793 615 836.

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The image shows a person's hand holding a smartphone. The screen displays the 'Amateur Photographer' app, showing a magazine cover for 'PHOTOGRAPHY' and some text. A blue circular graphic in the bottom left corner contains the text 'GET AP WITHOUT LEAVING THE HOUSE!'

51.4MP sensor on 645Z, due this month

## PENTAX REVAMPS DIGITAL MEDIUM FORMAT

**PENTAX** has unveiled its much-rumoured medium-format 645Z, featuring a new imaging sensor and processor.

The 51.4-million-pixel 645Z DSLR – an improvement on the 40-million-pixel 645D – includes a Safox 11 AF module with 27 AF points (including 25 cross-type).



## FIRST FEMALE PRESS PHOTOGRAPHER 'SELF-TAUGHT'

### A PHOTOGRAPHER

hailed as the UK's first female press photographer was self-taught, it has emerged.

Wartime images by Christina Broom, plucked from an archive of more than 2,500 pictures, have gone on show in London.

Broom taught herself photography aged 40 and worked between 1903 and 1939 – becoming a photographer to the Household Brigade.

Broom created and sold photographic postcards, covering London's military activities before, during, and in the aftermath of war.

Her photos are on show in a free exhibition at the Museum of London until 28 September.



Portrait of photographer Christina Broom (right) and the 'Bermondsey B'hoys' from the 2nd Grenadier Guards at Wellington Barracks, in 1914 or 1915

Pictures include one of Captain Greer before leaving for war – his 1st Irish Guards were all killed in battle soon afterwards.

A spokesperson for the museum, which acquired the collection recently, said: 'In this centenary year of the



© MUSEUM OF LONDON

outbreak of the First World War, the display focuses on Broom's portrayal of London's military life.'

## US PHOTOGRAPHER COLLECTS SONY AWARD

**DOCUMENTARY** and portrait photographer Mary Ellen Mark was due to collect a Sony award for Outstanding Contribution to Photography as we went to press.

Sony says Ellen's work has 'become a benchmark for excellence in the field of documentary photography'.

Mark started her 40-year career as a

freelance photographer on film sets and mainly works in black & white.

'Mark often becomes deeply involved in her stories and stays in contact with her subjects...' adds Sony.

Mark was due to receive the accolade as part of the Sony World Photography Awards, the winners of which are announced in London on 30 April.

A retrospective of her work will go on show at Somerset House from 1–18 May.



© MARY ELLEN MARK

'Water is Life'  
by Jasper  
Wilkins  
won the  
competition



© JASPER WILKINS

Jasper Wilkins comes out top

## OLYMPUS NAMES STUDENT WINNERS

**OLYMPUS** has named Jasper Wilkins as the winner of its student photography competition.

Jasper, from the University for the Creative Arts, Surrey, beat more than 2,000 entries with his image entitled 'Water is Life'.

The arts and media student

won the top prize of an Olympus OM-D E-M5 camera.

Runners-up in the contest, which carried the theme 'People and Portraits', were Elliott Gunn (see below) and Alessandra Raluca Dragoi.

● Jasper Wilkins will appear in next week's *Photo insight*

Runner-up  
Elliot Gunn's  
image 'Jessa'



© ELLIOT GUNN

## KENWOOD TO LAUNCH MFT CAMERA

**PLANS** are afoot to release micro four thirds camera systems with 4K video under the JVC and Kenwood brands.

JVCKENWOOD announced a '4k mini camera system equipped with a 4K super 35mm image sensor' at the National Association of Broadcasters show in Las Vegas, USA.

Kenwood merged with JVC in October 2011 to form

JVCKENWOOD, which is based in Yokohama, Japan.

A joint statement issued by Olympus and Panasonic said: 'The JVCKENWOOD Corporation, which manufactures and sells video, audio, and radio equipment globally... has joined the micro four thirds group and will soon be introducing an exciting new line of advanced new micro four thirds products.'

## SNAP SHOTS

● Kodak's US HQ told AP it will continue to make films in Rochester, New York, despite plans to sell off the Eastman Business Park. Kodak said the sale will help the company focus on its commercial imaging businesses and that it will retain a 'significant presence in the park', to include R&D, administrative and marketing functions.

● Photographer Steve McCurry's ongoing relationship with Afghanistan is explored in a new exhibition set to open in London on 12 May. The show will offer a 'rare chance to see powerful photographs from the archive of this legendary photojournalist', says the Beetles+Huxley gallery where the exhibition will run until 7 June. Visit [www.beetlesandhuxley.com](http://www.beetlesandhuxley.com).

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# **SIGMA** **10-20mm** **F4-5.6** **EX DC HSM**

For Sigma, Canon, Nikon, Sony and Pentax  
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The ultra-wide-angle capabilities of this Sigma lens open up new possibilities to digital photographers.

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# AP hands-on Leica T

One major question mark hangs over the all-new **Leica T** system: is the sensational design backed up by an equally impressive specification and performance? **Michael Topham** gets hands on with this desirable model



**IN THE** same year that Leica celebrates its 100th birthday, the manufacturer has announced an entirely new camera system. Called Leica T, it's like no other compact system camera we've seen before, and is designed to complement the Leica brand and sit beside the iconic M system. At the time of launch, the new T system consists of a beautifully designed Leica T body and a pair of lenses using a new Leica T mount. Leica has already unveiled plans to expand the system later in the year, but will it allow the manufacturer to achieve its long-term goal of attracting a new type of customer to the premium brand?

### KEY FEATURES

Designed in collaboration with automotive manufacturer Audi, the Leica T stands out from other current compact system cameras in the market for the way it is crafted from a single block of aluminium, which gives it an unmistakable look and finish. We'll turn our attention to the camera's sublime looks and build quality shortly, but first let's focus on its key features. Behind the camera's new T mount lies an APS-C-format CMOS sensor that comes with a 16.3-million-

### AT A GLANCE

- 16.3-million-pixel APS-C CMOS sensor
- High-performance processor
- ISO 100-12,500
- 5fps continuous shooting
- Contrast-detect AF with Touch AF
- 3.7in, 1.3-million-pixel touchscreen
- 2.4 million-dot clip-on EVF available (£400)
- Full HD 1920x1080-pixel video at 30fps
- RRP £1,350 body only, £2,600 with 18-56mm lens, £2,700 with 23mm lens

'Leica's decision to implement an APS-C sensor has allegedly been made to keep it as small as possible'

pixel resolution, effective to 16.3 million pixels. Based on the 3:2 aspect ratio, the APS-C chip measures 23.6x15.7mm and produces a maximum image resolution of 4944x3278 pixels, with the option, just as you'd expect, of shooting in raw and JPEG file formats. Although the use of an APS-C-sized sensor is likely to cause some controversy with photographers who would have preferred a full-frame chip, Leica's decision to implement an APS-C sensor has allegedly been made to keep it as small as possible, while ensuring brilliant images with outstanding contrast, fine detail resolution and natural colour rendition. The partnership of a newly developed high-performance processor alongside the sensor delivers an ISO range of 100-12,500, with the option to shoot continuously at 5fps for up to 12 shots.

Other important features to note include a shutter-speed range that runs from 30-1/4000sec, 1080p full HD video recorded at a frame rate of 30fps, and an autofocus system based on contrast-detection AF – an interesting decision, given that many CSCs are now using hybrid systems that use both contrast detection and phase detection.

Design aside, one of the headline features is the camera's 3.7in TFT LCD touchscreen display. It boasts a 1.3-million-pixel resolution and its generous size contributes to fewer buttons dotted around the body. With just three buttons on the body in total, this means numerous functions in capture and playback modes are controlled by touch. A beautifully designed menu system that features large, bold icons, clear text and excellent customisation to ensure fast access to commonly used settings helps its ease of use.

Twin control dials at the corner of the body offer independent control of aperture and shutter speed in manual mode, and, as per the body, they are immaculately machined from aluminium. The pop-up flash rises with an extra click of the on/off switch, the battery is ingeniously designed so it doesn't accidentally fall out, and the meticulous effort that's been made to ensure the camera is as sleek and as stylish as possible comes right down to the smaller details such as the strap, which clips straight into the shell of the body. By omitting ugly lugs, Leica has successfully preserved a clean and minimal design.

A 2.4-million-dot clip-on electronic viewfinder is one of a multitude of accessories that will be produced for



the Leica T system. The EVF features integrated GPS and tilts up by 90° to ease composition from low angles, while a new Leica M adapter will allow users of Leica M-series lenses to attach them to the Leica T. The camera system marks the first-ever Leica to feature a Wi-Fi module to enable hassle-free wireless transfer of still images and video directly to a smartphone or tablet. Furthermore, the wireless connectivity is supported by a free Leica T app for iOS devices that will allow users to adjust exposure settings remotely and fire the shutter on the fly. Supporting SD media and USB charging at the side, the camera also features 16GB of internal memory and will initially be supported by two lenses in the Leica T system – the 18-56mm f/3.5-5.6 kit lens (equivalent to 27-84mm) and the fixed 23mm f/2 prime (equivalent to 35mm). A 17-35mm wideangle lens and 80-200mm telephoto zoom are also expected to be announced at the Photokina trade show in September this year.

## FIRST IMPRESSIONS

The sublime design and minimalist styling of the Leica T make it a thing of beauty to look at, but it's not until you pick it up and get hands on that you appreciate the effort Leica has put into its latest innovation. Out of the box, it is the Leica T's robust build quality that strikes you first, followed by an immediate sense of attention to detail. Although it is relatively light (384g with battery included), it manages to strike a perfect balance between weight and solidity. The robust, high-grade body, which takes 55mins to be machined from a solid block of aluminium, followed by a further 45mins of precise polishing by hand, feels exquisite and quintessentially Leica. The finish is in an entirely different league to what we've come to expect from most compact system camera manufacturers and it does make you rather paranoid of damaging its flawless appearance with a scratch or inadvertent knock.

The Leica T-snap accessory for the front of the camera and T-flap for the rear provide a decent level of protection from damage, while giving the camera a personalised look that's sure to make it stand out from the crowd. The leather holster and leather protector are more in keeping with the camera's stylish aesthetic and are lined in felt on the inside to provide a cushion against the body, with subtle detailing and a level of stitching that complements the brand.

The only minor criticism regarding the build quality is the thin plastic door at the side, which provides access to the SD card slot and USB charging port.

## IN USE

With the Leica 23mm f/2 Summicron-T Asph lens attached, the camera is best supported by two hands – the right hand wrapped around the grip and the left hand supporting the lens beneath. With many of the camera's modes and controls appearing on the far left of the touchscreen, it doesn't lend itself to being used single-handedly. The way the lens mount sits off-centre to the body could also result in the camera feeling unbalanced with larger and heavier zooms, but this didn't cause any concerns with the prime or kit lens we used.

The twin control-dial design is similar to that featured on Sony's NEX-7, but the good news is that the Leica T's dials are easier to access, provide a beautiful tactile feel and notch into place more positively when used. Set to aperture-priority or shutter-priority mode, the left dial can be personalised to adjust ISO, exposure compensation, white balance, focus mode, self-timer or flash mode, and from the main menu all the settings and modes can be rearranged to your personal preference by holding and dragging – much like apps

**The Leica T is engineered from a solid block of aluminium. To protect the immaculate finish, T-snap covers (£60) are available in orange-red, melon, yellow, black and white**

**The Leica T's top-plate has a minimalist design, with just three buttons in total on the body**



can be repositioned on a smartphone.

Operating the camera for the first time, you immediately get the sense that a lot of thought has been put into the interface. For instance, instead of trawling through endless sub menus, large icons can simply be touched to cycle through different settings. It makes for the fastest and most intuitive operational experience of any touchscreen camera we've used. That said, the touchscreen on our pre-production model wasn't entirely fault-free. It was hesitant and unresponsive at times and we often found ourselves having to double-swipe to view images in playback mode. Pinch and zoom gestures also lacked the precise control we've come to expect from smartphone touchscreens, but we're hopeful that a final firmware update should address the issue.

Another observation concerns the autofocus speed, which, although not sluggish, didn't have the same response and lightning lock-on speed as Panasonic's Light Speed AF system and Fujifilm's Intelligent Hybrid AF system. Focusing between near and far subjects encountered a split-second delay before focus was acquired and this was most noticeable while attempting to focus using the camera's Touch AF functionality. Despite the AF point failing to reach the far corners of the frame, the contrast and clarity of the touchscreen are superb – faithfully rendering lifelike colour while complementing the minimalist design perfectly. While our hands-on experience revealed a few early niggles, the Leica T is a thoroughly pleasing camera to use.

## PRICE AND AVAILABILITY

The Leica T will cost £1,350 (body only) or £2,600 with the 18-56mm kit lens or £2,700 with the 23mm f/2 prime lens. It will be available from 26 May. **AP**

# APReview

The latest photography books, exhibitions and websites. By Jon Stapley



© MARIO TESTINO



## Kate Moss by Mario Testino

Taschen, £27.99, paperback, 232 pages, ISBN 978-3-836-55069-7

BOOK



**THERE** are all manner of things that can go right or wrong when photographing a model, and there are endless books that cover lighting, lens choice and locations. That's all very well, but even with these skills perfected it is possible to discover the magic element missing – that which differentiates a dull picture from one that is a pleasure to look at. Few books delve into the subject of creating human connection in a photograph – which is surely what we should be striving for.

Testino's book, *Kate Moss*, is no how-to for those looking for words to inspire them, but when we read between the pictures and put together the story they tell us, we can see very clearly how the magic comes about. This is, on the surface, an indulgent collection of Testino's favourite images of a model many will never be sick of looking at. Beneath, though, is revealed how the friendship they share influences the images on the page, and allows Testino to reach far beyond what we are usually allowed to see. Mixing high-fashion imagery with low-fi snaps, from studio to unguarded holiday moments, the picture selection takes us on a journey through the lives of the subject and the photographer – and shows how a personal connection makes an image come alive. This presents a compelling portrait of Kate, but more so of the relationship between the two.

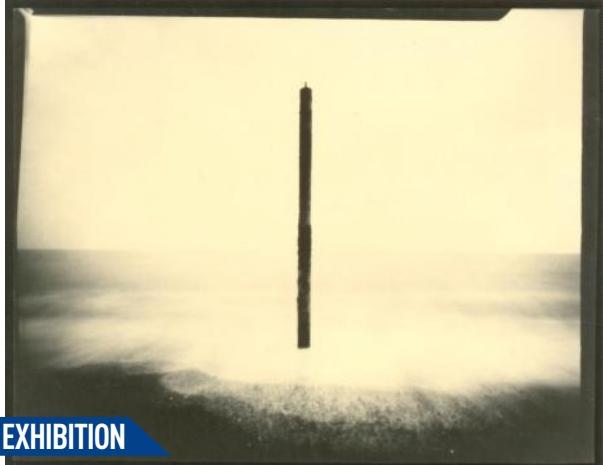
Not a new book in the strictest sense, as the original was released in 2010, but now widely available in paperback at £28 instead of the signed, limited-edition price of £1,250, to most of us it might as well be just released. **Damien Demolder**



© MARIO TESTINO



© WAYNE FOSKETT



## EXHIBITION

**Wayne Foskett: Spirit of Place**

Until 10 May. Maison Bertaux Gallery, 28 Greek Street, London W1D 5DQ. Website: [www.hooliganartdealer.com](http://www.hooliganartdealer.com). Open Mon-Sat 8.30am-10pm, Sun 9.30am-8pm. Admission free

**TV ACTOR** Wayne Foskett, known for series such as *Merlin* and *Silent Witness*, exhibits a series of pinhole photographs in a gallery space above a patisserie in London's Soho. The images are based around Greenwich and draw much from the relationship between the water of the river and the structures that surround and intersect with it. The sharp angles of buildings, such as a dark imposing coal jetty, are juxtaposed nicely with the ghostly incandescence of the softly sunlit water – a contrast created by the long exposures of pinhole photography. A ghostliness pervades many of the images, but the transformation is into something peaceful rather than frightening. There's a quiet serenity to it.



**ONWARD FORWARD**  
MOMENTUM IN STUDENT PHOTOGRAPHY

JACKSON HALBERG: EXAGGERATIONS AND DISPLAYS

[jacksonhalberg.com](http://jacksonhalberg.com/) | [jacksonhalberg.tumblr.com](http://jacksonhalberg.tumblr.com)

Jackson Halberg (18) is a senior in photography at the Rhode Island School of Design. He greatly loves creating abstract art through his photography. Jackson has been traveling to the USA since he was born, having never been interested in exploring his environment as he. Jackson attempts to teach the environment as it is more abstract.通过 his experiments with perspective and motion, this work often has an abstract feel to the reader. His work is individual and personal, exploring ideas of art, representation and emotion. This is his first year of university. Experiments are ongoing, one must appreciate to grasp the concept's importance of digital manipulation.

**WEBSITE**

[www.onwardforward.com](http://www.onwardforward.com)

**IT'S NOT** always easy for the photography student, trying to carve out their niche in the art form, to discover what it is exactly that they want to photograph and how they want to do it. That's why sites like Onward Forward are such a good, welcome idea. Dedicated to 'momentum' in student photography, the blog seeks out interesting and stimulating projects from the next generation of great photographers, providing regular updates from all genres. While the USA dominates, students are welcome from anywhere in the world and there is a pleasing spread of diversity in the projects and photographers chosen.



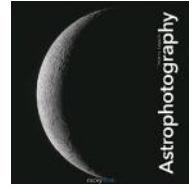
# CONDENSED READING

A round-up of the latest photography books on the market



● **THE FUJIFILM X-E2: BEYOND THE MANUAL** by Rico Pfirstinger, £10.70 (Kindle Edition) The sleek X-E2 is one of the many success stories in Fujifilm's popular X series of cameras. Rico Pfirstinger's guide to the camera takes a 'cutting to the chase' approach to helping you mess about with the camera. The book assumes you know the basics of modes and whatnot, and gets to the good stuff with tips and tricks you may not know about.

● **ASTROPHOTOGRAPHY** by Thierry Legault, £30.99 Although astrophotography is becoming ever more accessible as equipment gets more sophisticated, it's still not quite something you can pick up easily. This means a guide like this is a solid investment for aspiring star photographers. It makes you realise how much work goes into the images you see from astrophotographers – and once you start learning to do vaguely seedy-sounding things like 'polar align your equatorial mount' you begin to realise that you're entering a whole other world.



● **THE SONY A7 AND A7R: THE UNOFFICIAL QUINTESSENTIAL GUIDE** by Brian Matsumoto and Carol F Rouillard, £30.99 Sony's new Alpha cameras were the talk of the camera world last year, picking up plenty of gongs as reviewers praised their seriously beefy sensors and low-light capability. This guide helps photographers get the most out of the Alpha 7 and 7R, with some helpful tips on using multi-shot noise reduction to get the most of high ISOs. It's a little pricey, but if you've already bought an Alpha 7R, an extra £31 probably won't make much difference.

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49mm	£6.50
52mm	£7.00
55mm	£7.00
58mm	£8.50
62mm	£9.50
67mm	£10.50
72mm	£12.50
77mm	£15.50
82mm	£18.50
86mm	£24.00
95mm	£27.50

Sizes available: 25 to 105mm

### Skylight Filters

SRB's Skylight filters are used for lens protection

46mm	£11.50
49mm	£13.50
52mm	£14.95
55mm	£14.95
58mm	£16.95
62mm	£18.95
67mm	£20.95
72mm	£22.50
77mm	£25.95
82mm	£28.95
86mm	£35.50

Sizes available: 27 to 86mm

### Circular Polarising Filters

SRB's circular polarising filters remove unwanted reflection from surfaces such as glass and water

46mm	£15.75
49mm	£15.75
52mm	£16.00
55mm	£16.00
58mm	£16.00
62mm	£16.00
67mm	£16.50
72mm	£17.00
77mm	£18.00
82mm	£20.00
86mm	£25.00
86mm	£32.50

Sizes available: 25 to 86mm

### Infra Red Filters

SRB's Infra Red filters block visible light and transmit infrared.

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49mm	£19.95
52mm	£19.95
55mm	£20.95
58mm	£20.95
62mm	£21.95
67mm	£22.95
72mm	£24.95
77mm	£29.95
82mm	£39.95
95mm	£49.95

Sizes available: 28 to 105mm

### \*ND Filters

Full ND, Hard ND and Soft ND are available in:  
 0.3 (1 stop) 0.6 (2 stop) 0.9 (3 stop) 1.2 (4 stop)

### Full ND Filters

SRB's Neutral Density Filters reduces light and offers a full ND cover over your lens

46mm	£17.00
49mm	£17.00
52mm	£18.00
55mm	£19.00
58mm	£20.00
62mm	£21.00
67mm	£23.00
72mm	£26.00
77mm	£28.00
82mm	£31.00

Sizes available: 27 to 82mm

### Hard or Soft Grad ND Filters

SRB's Graduated ND Filters are great for landscape photography

46mm	£22.00
49mm	£22.00
52mm	£23.00
55mm	£24.00
58mm	£25.00
62mm	£26.00
67mm	£28.00
72mm	£31.00
77mm	£33.00
82mm	£36.00

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37.5mm	37-52	62mm	52-77
38.1mm	40.5-58	67mm	58-82
39mm	49-52	72mm	86-105
40mm	49	77mm	58-105
40.5mm	37-58	82mm	72-105
43mm	37-72	86mm	72-105
43.5mm	46-58	93mm	82
46mm	37-62	95mm	82-105
48mm	46-58	105mm	86-95
49mm	37-77		
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The closing date for entries is Wednesday 11 June 2014

\* Competition open to UK residents only. Contents of bag not included



## HOW TO ENTER

To be in with a chance of winning one of these great Manfrotto backpacks, all you have to do is visit [www.amateurphotographer.co.uk/manfrottocompetition](http://www.amateurphotographer.co.uk/manfrottocompetition) and answer the simple question.

The closing date for entries is Wednesday 11 June 2014. The two winners of the Manfrotto Professional Backpack 50 will be chosen at random from the correct entries and will be contacted by email within six weeks of the closing date. Full terms and conditions can be found on the website.

# Letters

Share your views and opinions with fellow AP readers every week

## LETTER OF THE WEEK

Wins a great shockproof, waterproof and dustproof 5-Proof Technology 16GB Samsung SDHC Plus memory card offering up to 48MB/sec transfer speed.  
[www.samsung.com/memorycard](http://www.samsung.com/memorycard)



### Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com and include your full postal address

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Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

or a bad one when they buy, while price is no real indicator, either.

When you take into account the high prices charged by the camera manufacturers for replacement batteries, it is little wonder that camera users are drawn to third-party providers, such as Hähnel, Hama, Energizer, Blumax and so on. These firms manage to produce affordable batteries at prices far below those of the camera makers. Surely we are not judging their batteries as fake or counterfeit?

The problem could be solved overnight if cameras were supplied with two batteries from the outset, as this would relieve the photographer of the problem of having to find a second battery as a backup, which throws them into a maze of batteries from all sources, with some of dubious quality and others a genuine bargain. Let's see which manufacturer is willing to take the plunge and supply two batteries as a deliberate enticement to buy its cameras.

In the meantime, let's apply some common sense. The article says that there have been no reported incidents of camera batteries triggering fires on UK aircraft, so let's not get carried away with the idea that all third-party lithium batteries are suspect, and instead observe the wise instruction from the airlines to carry batteries separately from their cameras in hand luggage.

**Gordon Fleming, Hertfordshire**

You are quite right in saying that not all third-party batteries are fake or counterfeit, or of poor quality. I have more than a handful of third-party batteries in my camera bag and in all my years have never had a problem. However, there have been cases of mobile phone and laptop batteries catching fire or exploding and, while it is not just limited to third-party batteries, it is always worth making sure that you purchase such a battery from a reputable manufacturer and retailer

**– Richard Sibley, deputy editor**

### WISHFUL THINKING

A friend of mine was asked by his ex-wife – who had just landed a sizeable lottery win – what kind of camera he'd buy if money were no object. As a passionate photographer, my pal had no hesitation in telling her he would get a Nikon D4. Knowing full well that his ex-missus had never shown any interest in photography, he mentioned the conversation to me.

We excitedly debated whether or not his ex had been picking his brains over buying him a D4. After all, they were still good friends. We later saw my mate's ex and her new fella at the Sunderland Air Show. As my pal fiddled around with his battered old Nikon D70, he was mortified to see his ex's new boyfriend taking pictures with a spanking new Nikon D4.

As we enjoyed a pint later, I asked him how he felt. With a nonchalant look, he said, 'No problem. Good luck to the guy.' Then he hissed, 'The jammy b\*\*\*\*\*!'

**Mark Davies, Northumberland**

### ASSAULT ON BATTERIES

Your news article about exploding batteries (AP 5 April) provoked me into writing because I feel there is a lot of careless talk that gets into print on the subject of camera batteries. Your correspondent uses

such phrases as 'fake' and 'counterfeit' to describe the batteries. Most third-party camera batteries are produced in China, as are most genuine batteries these days. However, the camera owner is not in a position to discern what is a good battery

### What The Duck



**IN DECLINE**

I recently went to two fairs within weeks of each other to see my camera and audio collections. One was a camera fair that had about half the stalls and buyers that it had a year ago, and the other was an Audiojumble selling new and vintage Hi-Fi equipment, as well as records and audio components. At the Audiojumble there were 180 stalls, around 20% more than the previous year, and the hall and smaller rooms were heaving by lunchtime. The most obvious difference between this event and the photographic one was the age range, with people aged from 15-70 and women with their partners. I packed up early as I had virtually run out of things to sell.

It seems to me that audio covers a range of interests from equipment to recordings, whereas camera collecting is a dying generation thing. I don't see many people under 40 at camera fairs and women are a rare sight. Unless something is done soon, I think we will see a terminal decline in purely camera fairs. Perhaps they should combine with other types of collecting to get a wider cross section of buyers. I stopped taking expensive items to sell some time ago as most people just want to play with them and have no intention of buying, while others treat it like an upmarket boot fair.

Do other sellers and buyers feel the same way or is this an issue local to Kent? I would love to hear what other readers think.

**James Styles, Kent**

**DON'T YOU FORGET ABOUT CSC**

I read the review of the Tamron SP 150-600mm f/5-6.3 VC USD lens in AP 12 April and was impressed enough to think that one would go well with my Canon EOS 6D. However, Damien Demolder, your reviewer, says, 'unless you are happy to gain the same reach for a £350 Panasonic Lumix DMC-FZ200 bridge camera, there are not many choices available'. I would take issue with this, as for some time I have been using an Olympus Zuiko Digital 70-300mm f/4-5.6 lens, which has the same reach on the four thirds format as the new Tamron optic. Most recently, I have been taking very similar garden-bird images to Damien, with, as far as one can tell from the printed examples, similar results. And I do not have to go to f/16 to get sharp images – in fact, at that aperture, diffraction will have started to degrade the images.

Just to make my point, the above image was taken at full reach (600mm full-frame equivalent) and f/7.1 to show the possibilities. OK, the image quality is not quite as good as I would have got from my full-frame camera, but it is very respectable and comes at a fraction of the cost and weight of the Tamron lens.

**Roger Macdonald, via email**

**You are quite right, Mr Macdonald. I hadn't considered compact system cameras at all when I made that comment – much to my shame. I have used 600mm equivalent focal lengths myself with micro four thirds cameras, and very much enjoyed the results I was able to achieve. My old age, I'm afraid, but thank you for reminding me. Your picture proves the point very well indeed – Damien Demolder**



© KATHERINE WOODMAN

**DIFFERENT PERSPECTIVE**

Craig Roberts' article on photographing in the city (AP 12 April) prompted me to send in a picture (above) from a recent trip to Birmingham to visit the new library. The building has become something of a mecca for photographers and offers plenty of opportunities for great abstracts. The part of the article that struck a chord, however, was Craig's suggestion to forget the lift. We did indeed take the stairs, and encountered this cheeky chap sitting on an otherwise deserted landing. It may not be an abstract, but it does offer a different perspective on the new library. It was a good job no one else was around, as I imagine they would have been surprised to find me lying on the floor in order to find the best angle!

**Katherine Woodman, West Midlands**

**Glad to see you took Colin's advice, Katherine, and didn't opt for the easy option to get this humorous shot – Phil Hall, features & technique editor**



© ROGER MACDONALD

# BACK CHAT

**AP reader Melvyn Dover is worried that the new 'civil code' issued by the Hungarian government will start to spread**

**WHEN** I read on the AP website and in AP 19 April that the Hungarian government has issued a 'civil code' that reportedly requires photographers to obtain consent from everyone in a picture who is identifiable, regardless of whether the image is published, my heart sank. I fear that such an action will spread. It's a restriction that is likely to gain favour throughout the rest of the EU. The seed has been planted and a precedent set.

Whether such a ban will work remains to be seen, although Hungary has enough legal officials to enforce it. The news has already had implications here. Britain's Foreign Office has found itself suddenly needing to issue 'guidelines' for a subject where, in my opinion, none should be needed.

It was a double blow. That same week, I downloaded the latest copy of a local magazine for the village where I was brought up – circulation of about 2,000 homes, delivered free. Inside is a letter from the editors, which reads: 'We... would like to remind contributors that we cannot use photos of children unless we have consent from parents or guardians for their publication. We would appreciate it if contributors could add a note to say that permission has been given each time a photo of children is submitted.'

Since the same publication contains photos of the girls' football club, Girl Guides, a pre-school party and a dancing school, obviously some parents have granted such permission. But how sad such a message makes me. This isn't the world I was supposed to grow up in. A month beforehand, the same village magazine showed a picture of a class from my old infant school, the relevance being that it was the year it moved to a new building and the head teacher had marched children from the old site to the new. I remember that teacher and the others there, but I had moved to junior school that very year. Did they have to ask all those parents? Or the pupils themselves, now grown up with children of their own?

A friend sent me a picture from the junior school and we spent some time identifying classmates and wondering what happened to them. We argued over the identity of one. That photo brought back many stories and memories about incidents that occurred during our school days – no permission asked or needed when it was taken.

Strangely, the camera manufacturers are silent about all this, even though it's possible their sales will ultimately be limited by such ways of thinking. If people feel more and more restricted in their hobby, they won't bother buying cameras for fear of breaking the rules.

Ironically, the authorities regularly photograph people in our streets in this country without their knowledge, let alone their permission.

To paraphrase Corporal Jones in *Dad's Army*: 'Permission to photograph, sir?' Unfortunately this is real life, and not a comedy.



## ANDREW SANDERSON

A renowned photographer, tutor, author and Ilford Master Printer, Andrew Sanderson offers practical tips on working with film and traditional darkroom techniques



If you would like to read more about paper negatives, Andrew's book *Paper Negative Photography* is available from [www.blurb.com](http://www.blurb.com), price £15

# PHOTO INSIGHT

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**Andrew Sanderson on the virtues of 5x7in negatives and working on a tight budget**

**THIS** picture was taken along a country road about two miles from my home, on a route I often take when I'm driving to Wakefield or Leeds. It usually has a lot of fast-moving traffic and is not an ideal place to park your car for a photograph. As I'd driven past the pool so often, I had become a little intrigued by it and decided that one day I'd have to chance it and get a shot. It's an attractive location, being in an area on the edge of farmland where quarrying took place many years ago. The ground is uneven and there are pools of water everywhere.

One day I was driving around looking for the kind of scene that would suit the combination of camera, film and lens I had with me – a Kodak specialist 5x7in camera I'd loaded with Ilford HP5 film. I'd also fitted the camera with a 150mm lens that had been taken from a 5x4in camera.

On this occasion I got lucky. The roads near the farmland were quiet so I was able to jump out of the car, set up my big tripod and mount my 5x7in camera on top in the area I thought would provide the best viewpoint for a quick test shot. I couldn't get quite as close to the pool as I'd wanted because a big ditch and a wall topped with barbed wire prevented me. I knew the composition would have to be slightly compromised, but as this was only going to be a test shot I wasn't too concerned. I also noticed a change in the weather – rain was coming – so I knew I had to be quick about it. As soon as I had the shot, I packed everything away and returned home.

When the negative was processed I noticed there was vignetting in the corners from a badly fitted square lens hood. I hadn't noticed this at the time in my haste

to get the shot. That, of course, meant I couldn't print the whole area of the negative and would have to crop the image.

Cropping isn't a problem when shooting large format. That's because a large negative really holds the detail. I understand that many large-format users will throw their arms in the air with horror at that statement, but the negative quality is so good at 5x7in that I can throw out almost half the image and still have a great picture, even going as far as to print at 5x4in. If I were shooting 10x8in, I could discard 75% of the image and still have the equivalent of a 5x4in shot, although that would be wasteful and expensive. There seems to be an unwritten law of large format that you must always use the full area of the negative, because that's how the masters used it. This is fine if the situation allows it, but I believe in being a bit more flexible. The negative allows it, so why not do it?

I ended up with 5x4in of usable image on a 5x7in negative. When I came to print, I could see that the cropping had removed the unwanted foreground and tightened up the composition to produce an economical shot. This image may not show what the

**'The repetition of the cross-shaped telegraph poles is mimicked in the position of the sun, the reflection and the line of reeds'**

lens coverage is with this lens on a 5x7in camera, but I'm more than pleased.

One thing I like about this picture is the separation in the tones, which is a result of mist in the background. The bank of rain coming in creates a necessary distinction between the fog and the rest of the background. I also enjoy the fact that the sunlight isn't too intense. It has been diffused and, as a result, it creates a beautiful atmosphere in the image. I'd also say that it's a very symmetrical shot. There is the repetition of the cross-shaped telegraph poles mimicked in the position of the sun, the reflection and the horizontal line of reeds. It's subtle little details such as these that can make an image work for me.

As I said, this was only supposed to be a test shot so I took just one at this location. That often happens with the way I work. When I look back at a lot of my pictures, I find that they are single shots. Originally, this was because I was always on a tight budget. Working as a fine-art photographer, I pour a lot of money into photography and don't get much back from it. However, I've never been motivated by money – it's always been about the photography. I always put a lot of effort into working out the exposure and if something goes wrong in the shot it makes me learn quicker. If you're covering yourself and banging out loads of shots, it's more expensive and you learn nothing. You haven't had that painful experience of losing a shot. It's a way of tightening up your technique while working on a tight budget. **AP**

**Andrew Sanderson was talking to Oliver Atwell**



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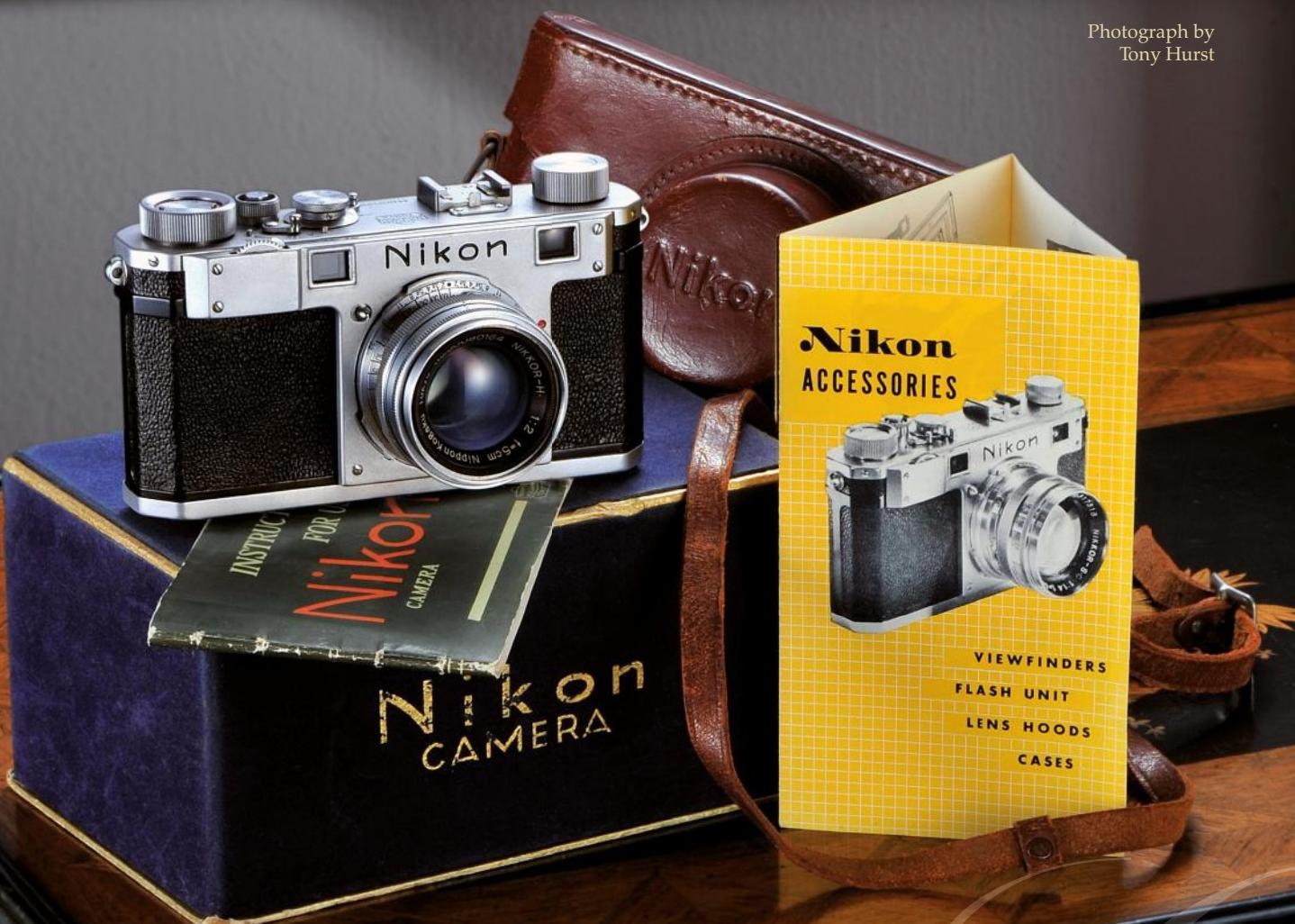


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## USING MERGE TO HDR PRO



### MARTIN EVENING

Martin Evening is a London-based advertising photographer and noted expert in both photography and digital imaging. As a successful photographer, Martin is well known in London for his fashion and beauty work, for which he has won several awards. In 2008, he was inducted into the NAPP Photoshop Hall of Fame.

Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of Pixel Genius, a software design company producing automated production and creative plug-ins for Photoshop.

His recent books include *The Adobe Photoshop Lightroom 5 Book*, *Adobe Photoshop CC for Photographers*, as well as the *Adobe Photoshop for Photographers: The Ultimate Workshop* series, which he co-wrote with Jeff Schewe.



After



Before

# Martin Evening's Retoucher's Guide

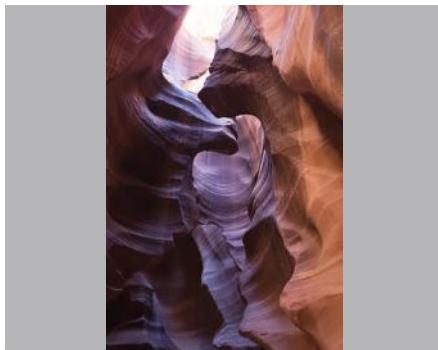
## How to combine exposures using Merge to HDR Pro

**OF ALL** the landscape features that characterise the Southwest United States, the most distinctive are the slot canyons of Utah and Arizona. This photograph was taken at Antelope Canyon, near Page, Arizona, which can only be accessed if you join authorised photo tours. These tours take place just before midday, which is the best time to shoot as the light

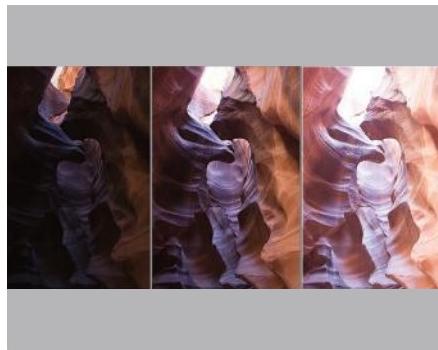
streams directly down through narrow gaps. To get a good photograph, you need to shoot with a tripod and cable release, and bracket your exposures to be processed later using HDR software.

In this tutorial, I wanted to show how to use the Merge to HDR Pro feature in Photoshop to process a set of bracketed exposures. I have to say that this is

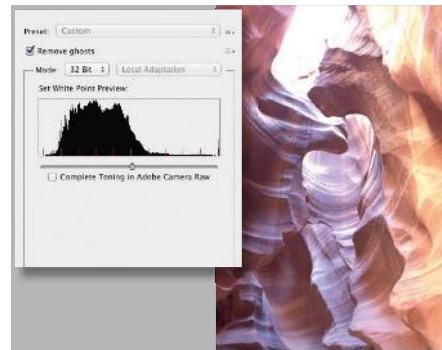
not my favourite method, as I find the Photomatix program controls easier to manage. Whenever I use Photoshop for HDR processing, I tone the images using Camera Raw (see the toning option available in step 3). Even so, I find the controls in Merge to HDR Pro are much improved upon earlier versions, and if used correctly can produce good-looking results that don't look too obviously like HDR-processed images.



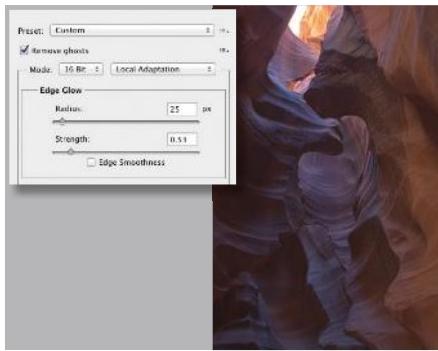
**1** This shows the original image, which was shot at an exposure setting where I tried to balance the exposure required for the shadows with the exposure needed to record all the highlight detail.



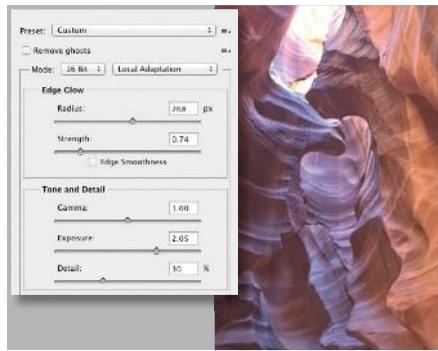
**2** At the time I photographed this scene, I had the camera mounted on a tripod and was able to photograph a bracketed sequence of images. Here, you can see the three frames I selected in Lightroom. These were bracketed 2 stops either side of the middle exposure.



**3** In Lightroom, I selected Photo>Edit in>Merge to HDR Pro in Photoshop. This opened the individual photos and merged them to create a master 32-bit HDR file. In this dialog I had the option to save as a 32-bit image, or tick a box to Complete Toning in Adobe Camera Raw.



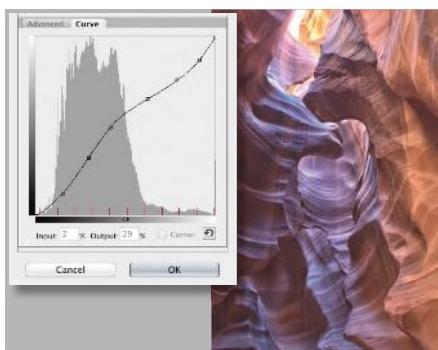
**4** Instead of processing the image in Camera Raw, I selected the 16-bit Mode menu option. The preview here shows how the 32-bit image would look if converted directly to 16-bit mode using the default Merge to HDR Pro settings.



**5** In this step, I modified the Edge Glow settings to apply a wide Radius, low Strength setting combined with an increase to the Exposure slider setting.



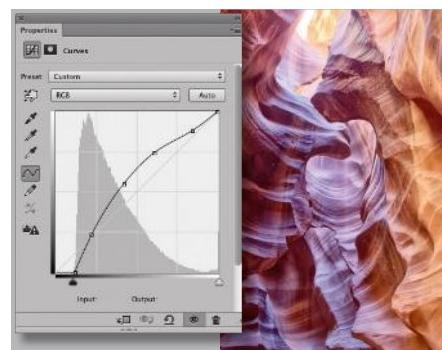
**6** I then fine-tuned the sliders to apply a slightly softer Edge Glow, darker Exposure and increased the Detail. I also made some adjustments to the Advanced panel settings to lighten the shadows and darken the highlights.



**7** I then clicked on the Curve panel tab to edit the response curve. The adjustments you make here are applied to the master 32-bit image, filtered through the 32-bit to 16-bit conversion. You'll find the tone curve here responds quite differently compared to regular Curves adjustments.



**8** Having done that, I inspected the image close-up and ticked the Edge Smoothness box to smooth out the jagged edges that can sometimes be generated when editing in Merge to HDR Pro.



**9** I then clicked OK to convert the image to a 16-bit version. In Photoshop, I added a Curves adjustment layer and applied the curve shape shown here to produce a slightly more contrasty image.

WW

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# AP expert guide to... Spring wildlife

Spring is a fantastic time to shoot wildlife, with a hive of activity all around us. Whether you are in your back garden or out in the open countryside, find out **what to shoot** and **how to shoot it** with our host of experts

**AFTER** the cold and gloom of winter, spring is a fabulous time of year for photography. With the days getting longer and warmer, plants that have been lying dormant for the winter burst into life as flowers start to appear and trees cloak themselves in leaves. It's also the time when wildlife becomes more active, with some of our native species emerging

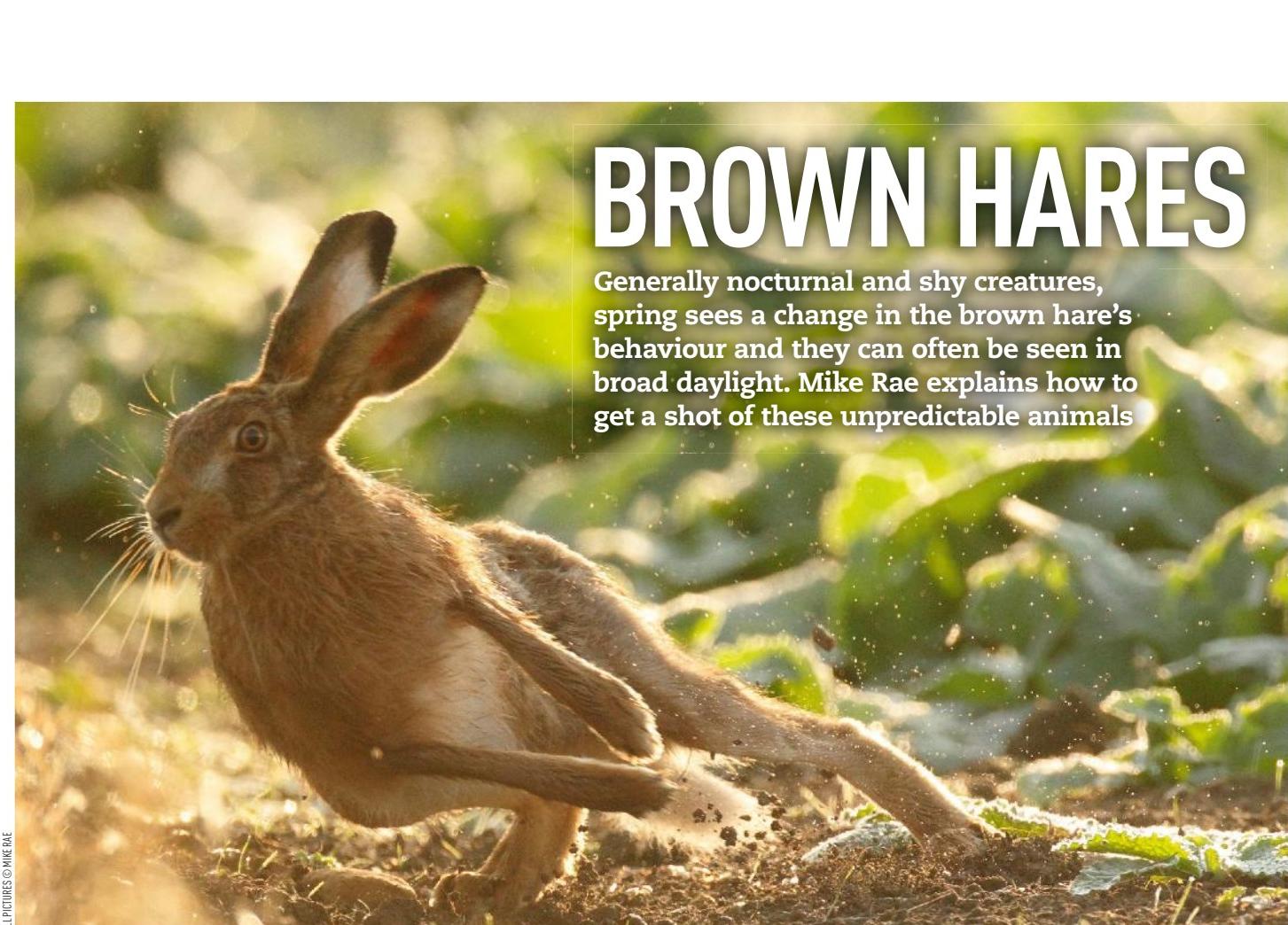
from hibernation and millions of migrant birds arriving on our shores.

Spring wildlife offers an excellent selection of subjects to photograph, and much of it is more accessible than you think. We've compiled a host of subject matter to inspire you, so with the days getting longer, why not get out there with your camera? 

**Brown hare  
hiding, Suffolk**  
Canon EOS-1D  
Mark IV, 800mm,  
1/320sec at f/11,  
ISO 3200

# BROWN HARES

Generally nocturnal and shy creatures, spring sees a change in the brown hare's behaviour and they can often be seen in broad daylight. Mike Rae explains how to get a shot of these unpredictable animals



ALL PICTURES © MIKE RAE



## AREA OF COUNTRY

Brown hares are widespread across the UK.

## HABITAT

Breeding on the ground rather than in a burrow, brown hares can be found in numerous habitats, from open farmland and wildflower meadows, to broadleaf forests and heathland.

## BEST TIME OF DAY

Brown hares are most active at dawn and in the evening. The weeks leading up to the long days of May and June are the best times to photograph them. Photographing hares relies on predicting where they will be

**Top:** Early morning in Suffolk and a brown hare leaps sideways  
Canon EOS-1D Mark IV, 800mm, 1/2500sec at f/6.3, ISO 2000

**Above:** Brown hares boxing, Suffolk  
Canon EOS-1D Mark IV, 800mm, 1/1600sec at f/8, ISO 1600

and not scaring them when they do come close. They come to field edges, farm tracks and road edges in the early morning and evening. If it has rained, they like to dry off here too.

## SHOOTING ADVICE

Hares are shy and they hear, see and smell very well, and at the slightest sign of danger they run. Not only that, but they can be very unpredictable – you may see a few in a field on one day and none the next, so getting interesting close-up shots can be a challenge.

That said, hares are used to vehicles and, given time, will approach a parked car, especially if they have seen it before in the same place. It can take days to build their confidence, but find a quiet farm track in which to park on an early summer's evening and hares will come very close, provided you are quiet and still. The best opportunities to photograph hares come when you least expect them, so always try to have a camera with you in the car should an opportunity present itself.

Taking it to the next level, you'll want to look at using a mobile hide, making sure you use one with a black carbon coat inside to absorb any smells that may spook the hares. Speak with local farmers about putting up an unoccupied hide for several days, as hares will learn to ignore it. Enter the hide an hour before you expect to see anything, but you will need to be patient as hares are

unpredictable and there is no guarantee that they will appear.

## KIT NEEDED

Hares either run (I have many photos of the backs of running hares) or lie down if they hear a shutter, but long lenses counter this. I shoot with either 400mm or 800mm lenses, but a 70–300mm on a cropped sensor is a good starting point. Due to their speed, you'll want a camera with a decent burst shooting speed as well, while for support I use a beanbag when shooting from the car and a sturdy tripod in the hide.

## Mike Rae

Mike is passionate about the environment and has travelled the world photographing wildlife. He also focuses on projects near his Suffolk home, including promoting the work done by wildlife-friendly farmers. His photographs have been widely published.  
[www.mikerae.com](http://www.mikerae.com)





ALL PICTURES © ALAN PRICE



# GARDEN BIRDS

If you don't fancy travelling to find your wildlife subjects, your garden can provide the ideal venue. Alan Price explains how to photograph garden birds

## AREA OF COUNTRY

While the abundance of species will vary depending on the area of the UK in which you live, garden birds are widespread across the country.

## HABITAT

Garden birds enjoy a multilayered canopy of plants, trees, vines and shrubs that offer a complete package of food, shelter and nesting sites.

## BEST TIME OF DAY

To ensure good feather detail, I rarely take pictures in full sunlight. The soft light of early morning or late afternoon is best.

## SHOOTING ADVICE

Some years ago I built a simple but robust bird table 2m tall with a 60cm square top. This single feeding station is now the base for attracting all my resident birds to photograph. I also adapted my small



**Above:** A goldfinch perches on a branch covered in apple blossom  
Nikon D7100, 300mm, 1/500sec at f/4, ISO 640

**Above right:** Blue tits swarm around a fat ball  
Nikon D7100, 300mm, 1/1000sec at f/5.6, ISO 1000

**Left:** A jay feasting on acorns  
Nikon D7100, 300mm, 1/320sec at f/5.6, ISO 640

wooden shed to double up as a hide, using the small window covered with a piece of green netting for viewing, with my tripod and camera lens slightly back from the opening. I also use a comfortable stool, ensuring I am alert to any action at all times.

To ensure that the backgrounds of my photographs are always out of focus and uncluttered, I positioned the table in the centre of my lawn, which also means that it is only 4m away from my shed hide. This has evolved by carefully selecting a variety of props, such as old kettles, old boots, mossy logs, flower pots, wild flowers and clumps of grass, to create a series of mini wild worlds. Once each set-up is complete, I add crushed peanuts and chopped fat balls in areas hidden from my camera's view to attract my subjects.

For the picture of the goldfinch perched on a branch covered in apple blossom (above left), I cut off a branch from my tree and fixed one end to a niger seed feeder that was hanging above the table. Within a few minutes, the goldfinches were lining up on the branch waiting for their turn to feed and I soon had some great images.

When shooting from the hide, I tend to focus on the areas where I've laid the food and then fine-tune the focus on the eyes/head of the bird when it arrives. I try to shoot with a shutter speed no slower than 1/1250sec, which often means I'm shooting at a sensitivity setting of around ISO 500.

## KIT NEEDED

I like to shoot with a 300mm f/4 lens on either my Nikon D90 or D7100, delivering a focal length equivalent of 450mm. Failing that, I shoot with my 70-300mm or 18-105mm zooms, depending on how close the subject is. To avoid camera shake, I use a tripod or monopod, although a beanbag can also come in handy.



## Alan Price

Alan has been successful in winning several international and national competitions, most recently two awards in the International Garden Photographer of the Year contest with shots of swallow chicks and a jay taking acorns – both images captured in his garden. [www.gatehousetudio.co.uk](http://www.gatehousetudio.co.uk)



A little owl  
hunting at night  
Canon EOS-1D  
Mark IV, 16-35mm,  
1/200sec at f/5.6,  
ISO 1600

# LITTLE OWLS

**Little owls are among the most beautiful and charismatic species of owl found in the UK, explains Jules Cox**

## AREA OF COUNTRY

Little owls are found throughout England and Wales, with a few pairs in southern Scotland. While they are most common in central, southern and south-eastern England and the Welsh borders, like so much of our wildlife, little owls are sadly a species very much in decline.

## HABITAT

In terms of habitat, little owls tend to favour lowland farmland with hedges and copses, open parkland and orchards. Their favourite prey is invertebrates.

## BEST TIME OF DAY

The best time of day to photograph all species of owls is at first light and dusk, when they like to hunt and are therefore often most active. This is also the time of day when the sun is at its lowest angle and the quality of the light is at its best for wildlife photography. It is true what they say – it really is all about the light.

## SHOOTING ADVICE

I find spring to be particularly good for photography, when the adult owls are rearing chicks. At this time the adults are very active, hunting frequently to ensure their young are properly fed.

Like many species, little owls are creatures of habit. I try to set up my hide close to a favourite perch used by the owls. Before I head out to photograph the



ALL PICTURES © JULES COX

birds, I watch their behaviour and find out which perch they tend to use as a lookout or for hunting by dropping directly onto their prey (often referred to as 'posting'). When photographing, I ensure I am as far away as my long lens will allow to minimise disturbance.

I change the position of the hide with the movement of the sun, depending on whether I am looking to photograph the owls front-lit, back-lit or in silhouette.

I find it most rewarding to work on a long-term project, following the owls over the course of a season to try to build up a varied portfolio of images that tell the story of this beautiful, charismatic, yet threatened species. In doing so, I hope that the wider public will fall in love with them as I have and want to conserve them for future generations.



## Jules Cox

Jules Cox is a British wildlife photographer based on the south coast of England. His work has been recognised by the prestigious British Wildlife Photography Awards on a number of occasions, and in 2012 he won the British Seasons category with a portfolio of mountain hare images. [www.julescoxphotography.co.uk](http://www.julescoxphotography.co.uk)



## KIT NEEDED

I use a long lens with a fixed focal length of 500mm and built-in image stabilisation for all my wildlife photography. I love the compression this lens gives me and the way it isolates my subject from its background. The built-in image stabilisation technology helps avoid camera shake, which is particularly important when photographing a subject such as owls as they are most active in low-light conditions when shutter speeds drop. Using a long lens also helps me to photograph relatively unobtrusively, minimising any disturbance.

Good field craft is an essential element of all successful wildlife photography. Like most bird species, owls are highly sensitive. For this reason, I often work from a hide in order to get closer to my subject with as little disturbance as possible.

Putting your subject first should always be your prime consideration when photographing wildlife. Typically, I use a cloth hide of camouflage canvas cover stretched over a tubular frame. The hide's camouflage patterning helps break up its outline in the context of its wider environment. The hide's dark interior also means the owls have more difficulty seeing my outline and helps to conceal any movement within.

A sturdy tripod is essential for hide work as it is impossible to keep a heavy lens steady for a long time. Using a tripod also helps to ensure the lens is already in the right position in anticipation of where the owl will appear, minimising any sudden movement that may frighten off the subject.

**Above:** A little owl uses old rusted farm machinery as a perch  
Canon EOS-1D Mark IV, 500mm, 1/4000sec at f/5.6, ISO 200

**Left:** Little owl at sunset  
Canon EOS-1D Mark IV, 500mm, 1/8000sec at f/8, ISO 200

**Far left:** A little owl about to land  
Canon EOS-1D Mark IV, 500mm, 1/8000sec at f/5.6, ISO 1250

A common frog viewed through nettles  
Nikon D300, 105mm, 1/400sec at f/6.3, ISO 200



# COMMON FROGS

Frogs are one of the easiest amphibians to photograph in the UK, as Jodie Randall reveals

## AREA OF COUNTRY

Widespread across the UK.

## HABITAT

Common frogs can be found in meadows, marshland and gardens.

## BEST TIME OF DAY

Frogs are active during both the day and night, but are most easily observed during their breeding season in early spring.

## SHOOTING ADVICE

If you have a pond in your garden, the chances are it will be alive with frogs come spring, while public parks with ponds or pools and nature reserves are also great places to look for them.

The best way to achieve captivating portraits is by shooting at, or near, water level so you are at eye level with the frogs. If the water is still enough, you should be able to capture some cracking reflections, for which you will need to be slightly higher. A beanbag is the perfect tool to add extra height and it provides a welcome platform to rest on plus much-needed stability.

If you lie still, the frogs will quickly get used to your presence. In the breeding season, it is particularly important not to disturb them. Do not make any

sudden movements, and if you do need to adjust your position, move very slowly and steadily.

Flotsam and jetsam floating on the water, other frogs and untidy backgrounds can cause unwanted distractions in an image. To combat this, try shooting through some foliage in the foreground. Find a suitable gap to shoot through and use a wide aperture to blur the surrounding vegetation. This not only eliminates the problem of unwanted distractions in a photograph, but the foliage also acts as a frame for your subject.

## KIT NEEDED

The kit you need is fairly minimal, with a macro lens, beanbag and something to lie on being all that's required.



**A common frog in a garden pond**  
Nikon D300, 105mm, 1/400sec at f/6.3, ISO 200

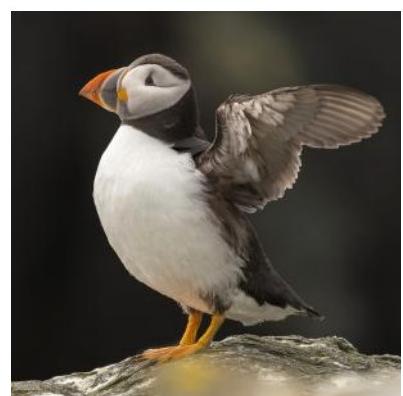
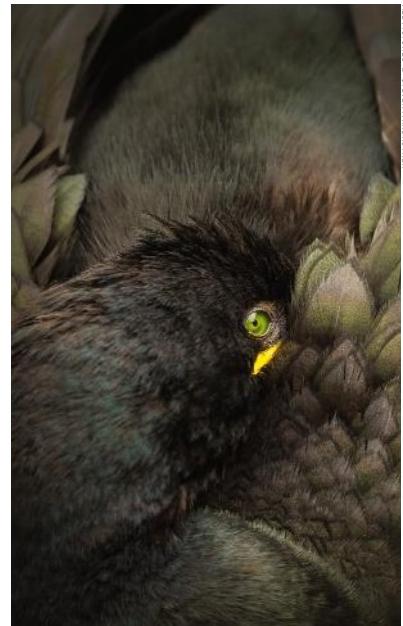


## Jodie Randall

Jodie's photographs have been featured in numerous wildlife magazines. She is constantly aiming to create images in which aesthetics play as much of a role as the character of her subjects does. [www.jodierandall.co.uk](http://www.jodierandall.co.uk)



A puffin emerges from its burrow to survey the area  
Nikon D800, 150-500mm, 1/800sec at f/6.3, ISO 400



# PUFFINS AND SHAGS

If you can brave the pungent smell, you'll be rewarded with some stunning opportunities to photograph these ever-popular seabirds, as Steven Fairbrother explains

## AREA OF COUNTRY

While puffins and shags can be found at various spots around the country, from Cornwall to Shetland, one of the best places to shoot these seabirds is the Farne Islands. Situated off the Northumberland coast, the Farne Islands are owned by the National Trust. They're accessible by boat from April to October for Inner Farne, and from May to July for Staple Island, with numerous boats sailing from Seahouses.

## HABITAT

Surrounded by open sea, this rocky collection of islands with its grassy cliff-tops provides an ideal place for nesting colonies.

## BEST TIME OF DAY

You can't land on the islands until lunchtime. However, sunset tours around the islands are available.

## SHOOTING ADVICE

The challenge on the Farnes is how to isolate your subject. Staple Island is great

for shooting puffins in a rocky setting, against a dark rocky background. On Inner Farne, where the puffins nest in burrows, the foliage helps to provide foreground and background 'mush'. It's possible to see trails where some puffins make their way back to the cliffs. If you sit near one of these you could have one scurry right past you!

While puffins mostly keep their distance, shags don't give two hoots about you. Being able to get so close means you can capture some really intimate shots – look out for shots of birds holding their wings out to dry.

Camera settings will vary depending on what you're shooting and the conditions. Underexposure will be required for close-ups of shags and it's easy to clip the highlights on a puffin's breast, so keep an eye on your histogram.

It's important not to keep moving around. After an initial recce, pick a spot, sit down and let the shot come to you. And remember, if you get one good shot, give your camera a quick 90° twist and you'll probably find that you have two good shots.

Top right: A frame-filling shot of a shag on its nest  
Nikon D800, 24-120mm, 1/50sec at f/7.1, ISO 320

Above right:  
**Puffins regularly stretch their wings, which is the ideal time for a shot**  
Nikon D800, 150-500mm, 1/640sec at f/6.3, ISO 400

## KIT NEEDED

Take everything from your widest lens to your longest (ideally a 300mm). A 70-200mm zoom is perfect for shooting from the boat, while a sturdy monopod is a must for long lenses, although your camera bag can be a useful support for ground-level shots.

It's worth noting that the white cliffs aren't made of chalk, but rather of guano, which is rather more pungent, so it's best to wear old clothes, a hat and not to look up with your mouth open. Rain can add atmosphere to a shot, so make sure you've got a cover for your camera. It's also worth taking a pair of binoculars.



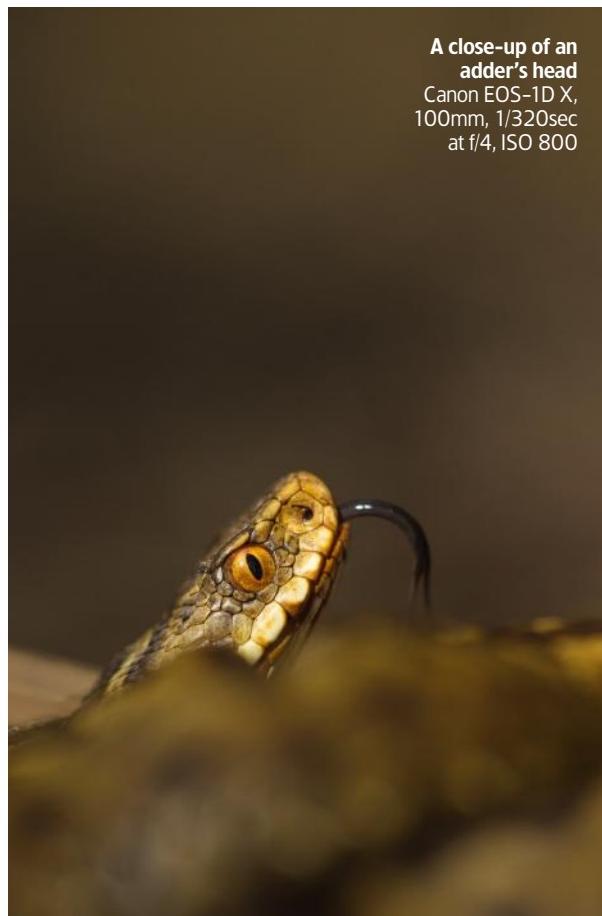
## Steven Fairbrother

Having worked as a graphic designer for nearly 20 years, photography has always been a big part of Steven's job. After working with photographers on various shoots, taking his own pictures was a natural progression. He now combines his love of the outdoors with photography and has recently had an image highly commended in the Coast and Marine category of the British Wildlife Photography Awards. [www.fairbrother.me.uk](http://www.fairbrother.me.uk)

**An adder on leaf litter**  
Canon EOS 50D,  
100mm, 1/100sec  
at f/8, ISO 320



**A close-up of an adder's head**  
Canon EOS-1D X,  
100mm, 1/320sec  
at f/4, ISO 800



## AREA OF COUNTRY

Adders are the only venomous snake native to the UK and are widespread in England, Scotland and Wales, but are not believed to be found in Ireland. Their distinct dorsal diamond zigzag pattern easily identifies them, but they also present in melanistic form – a dark brown or solid black colour.

## HABITAT

Adders live in a variety of habitats, but I tend to stick to sandy heathlands, rough commons or south-facing woodland edges, where the snakes can bask in direct sun, close to tight cover in order to hide. They are elusive, with a nervous nature. Once I have found a suitable subject, I ensure I am in a position to be able to compose the subject and surrounding landscape at eye level, taking great care not to get too close and upset the snake.

## BEST TIME OF DAY

During the spring, I head out on warm, dry mornings. The earlier you can get out the better, as this is when the adders are more

approachable. If they have bathed in the sun for a couple of hours, they are more likely to make a hasty retreat for cover as soon as they sense you approaching and you will miss out on any photo opportunities.

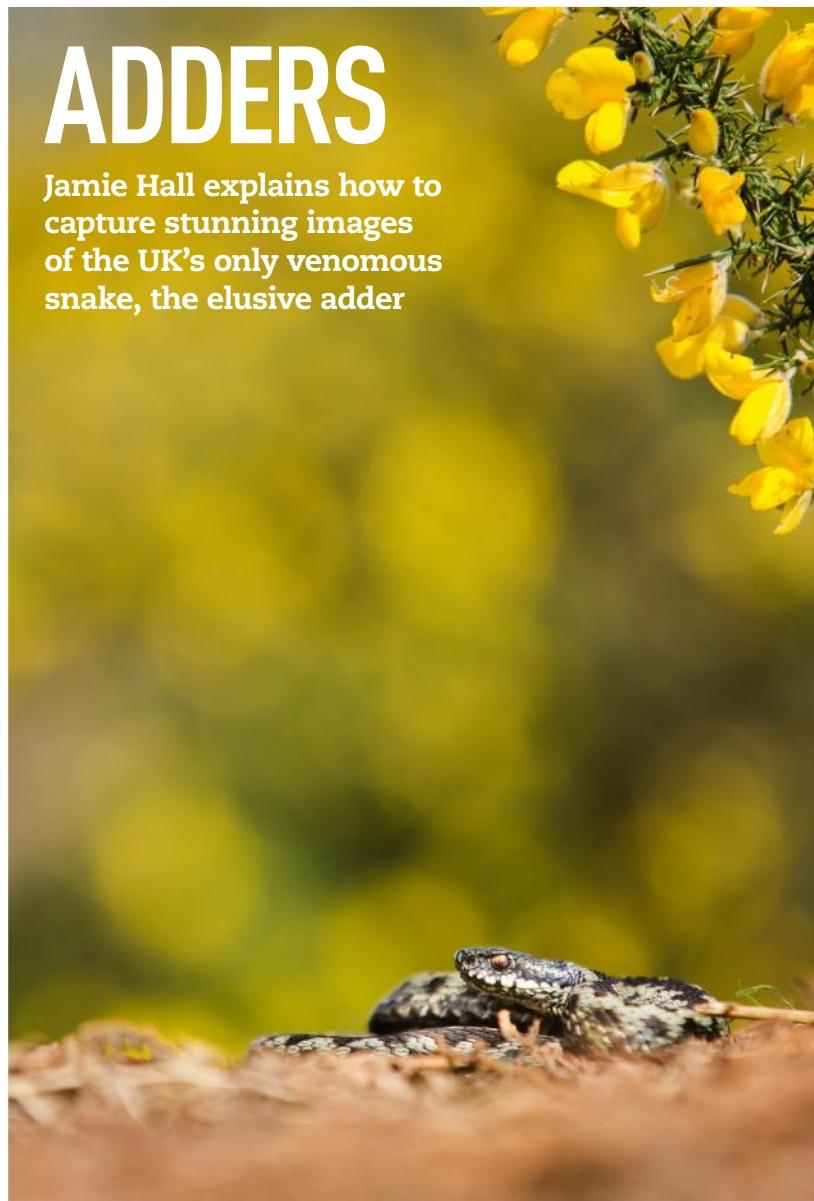
## SHOOTING ADVICE

I normally choose a 180mm macro lens to get close-up images. Provided you approach the adder quietly, this lens enables you to get clean images of the subject while blurring the background. I prefer to use the 180mm lens rather than the 100mm, or even 50mm, because it means you don't have to get quite so close. This is also better for the snake's welfare as you do not encroach on the animal's space as much.

I rest the camera on a beanbag as tripods are bulky and get caught up in undergrowth. Once I am in position and have composed the image, I focus on the eye using a shallow depth of field to blur any distracting foliage in the background. Be careful not to blow the highlights on the lower jaw area of the adder if the sun is shining on your subject, by underexposing slightly.

# ADDERS

Jamie Hall explains how to capture stunning images of the UK's only venomous snake, the elusive adder



## An adder in a woodland glade

Canon EOS-1D X,  
70-200mm,  
1/500sec at f/4,  
ISO 100

## KIT NEEDED

As well as shooting with a macro lens for the up close and personal images, I also use other lenses, such as a wideangle, to show the adders in their environment, or a mid-range zoom and compose the subject small in the frame. I always try to make sure that I am taking images from the subject's eye level, and by using different lenses and compositions this enables me to get a variety of different images in a few hours.



## Jamie Hall

Jamie is a wildlife photographer based close to the coast in Suffolk and just south of the Norfolk Broads – an ideal location where he can follow his passion for photography. The amazing wildlife and scenery around this beautiful part of England allows Jamie to take some unique images.

[www.jamiehallphotography.co.uk](http://www.jamiehallphotography.co.uk)

Amateur Photographer of the Year Competition

**£25,000**

**IN PRIZES TO BE WON**



**Round Three World in Motion**

**APOY  
2014**In association with  
**OLYMPUS****OM-D**  
REDUCED TO PERFECTION

## Your chance to enter the UK's most prestigious competition for amateur photographers

**WITH** the opening two rounds of APOY looking at street and animal photography, we now turn our attention to World in Motion, so you can show off your most breathtaking action image.

With fast burst modes and sophisticated AF systems appearing on the most affordable DSLR or compact system camera, you don't need the most advanced kit to get a stunning action shot.

Sport will naturally spring to mind as the perfect subject matter for this challenge, but don't think you need exclusive press accreditation to some of sport's top-flight arenas and games to capture a great shot.

Grass-roots games and amateur events can still produce fantastic photo opportunities, and you can apply the same principles and techniques that are used at major sporting events to these more accessible environments.

However, you're not just restricted to sporting events, so look further afield for inspiration. And while shooting with a fast shutter speed to capture the action lends itself to this subject, don't be afraid to consider using a slower shutter speed to illustrate the movement. Just show us something with bags of impact that captures the drama of the event.

## HOW TO ENTER

To enter **via email**, follow the link at the bottom of this page. We will need to know where and how you took your image, plus the camera and lens used with aperture and focal length details. Remember to include a telephone number and your postal address so we can contact you if you win. To enter **by post**, send a covering letter with your image including the information mentioned above and also letting us know if you would like your entry returned to you once the round has been judged. Entries can be sent to APOY, Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

## PLAN YOUR APOY 2014 YEAR

Below is a list of this year's rounds, a synopsis of what we're looking for and the dates they will be announced. When you are planning your entry, remember to take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you will be judged.

Theme	Synopsis	Announced	Closes	Results
Street Life	Street photography	1 Mar	28 Mar	26 Apr
Animal Planet	Pets and wildlife	5 Apr	25 Apr	31 May
<b>World in Motion</b>	<b>Action/movement shots</b>	<b>3 May</b>	<b>30 May</b>	<b>28 June</b>
By the Sun and the Moon	Portraits in natural light	7 June	27 June	26 July
Dawn & Dusk	Landscapes in dawn/dusk	5 Jul	25 Jul	30 Aug
Macro World	Insects, flowers and plants	2 Aug	29 Aug	27 Sep
In a Faraway Place	Travel photography	6 Sep	26 Sep	25 Oct
The World in Black & White	Monochrome images	4 Oct	31 Oct	29 Nov
Kept in the Dark	Night photography	1 Nov	28 Nov	20-27 Dec
Building Blocks	Architecture exteriors	6 Dec	26 Dec	31 Jan

**How to enter via email:** For full details of how to enter via email and for terms and conditions, visit [www.amateurphotographer.co.uk/apoy14](http://www.amateurphotographer.co.uk/apoy14)

# THIS MONTH'S PRIZES

**TOTAL KIT  
WORTH  
£1,200**

### 1st prize

The first-prize winner will receive an Olympus OM-D E-M10 with a 14-42mm EZ Pancake zoom, a 45mm f/1.8 portrait lens, a 40-150mm zoom, a 9mm fisheye lens, a macro adapter and a street case in which to carry it all. That's a total retail price of £1,200. The E-M10 has a 16.1-million-pixel, four thirds-sized CMOS sensor and a TruePic VII image-processing system. The 1.44-million-dot EVF displays a 100% field of view and has a 120fps refresh rate. The 14-42mm EZ Pancake zoom lens is the most compact pancake

lens and has a maximum shooting magnification equivalent of 0.45x in the 35mm format. The 45mm f/1.8 portrait optic is ideal for low-light portrait work without flash. The 40-150mm zoom has high-speed AF and MSC technology, and the 9mm fisheye lens is ideal for capturing wide angle scenes.

### 2nd prize

The second-prize winner will receive an Olympus PEN E-PL5 camera plus a 14-42mm and 40-150mm twin-lens zoom kit worth £500. The E-PL5 offers serious image quality with its powerful

**PRIZE  
WORTH  
£500**

16.1-million-pixel sensor and a new OM-D component in the TruePic VI image processor. The camera has lightning-fast autofocus, a touch-sensitive LCD screen and full HD video.

### 3rd prize

The third-prize winner will receive an Olympus Stylus SP-100EE Ultra Zoom camera, with an impressive 16-million-pixel sensor and 3in LCD screen. The camera includes a handy autofocus lock so you need never lose a shot due to fuzzy focusing. The camera also features a 50x optical Ultra Zoom lens with a focal length ranging from 24mm to 1,200mm, and built-in Dot Sight to make it easier to focus precisely on distant subjects.

**PRIZE  
WORTH  
£350**

# Why not try...

Top sports photographer **Mark Pain** has some suggestions to help you get started shooting stunning action images



## CAPTURING THE MOMENT

Sport is one of the most exciting and thrilling forms of photography. With often fast and action-packed subjects, it requires both high levels of concentration and great reactions. It's all about capturing the moment – that crunching tackle, that beautiful jump or that dead-heat finish. Yet it's not something you can achieve simply by turning up to a local football match and hoping for the best.

## PREPARATION

Well-researched preparation plays a huge part in coming away with a special image – 'that moment'. Once you've chosen your sport and the fixture you want to photograph, it's vital to do a proper recce of the location beforehand, preferably hours or days before. Great sports pictures are rarely taken by chance – they're more often down to meticulous planning and preparation.

When you go on your recce, you need to work out the basics of the shoot so you're fully prepared when the action starts. This will maximise your chance of coming away with a

special image. Ask yourself: What focal-length lens will work best? Where is the best place to shoot from? Will I be able to access that spot during the event?

Take a good look at the backgrounds you are likely to face. A great sports picture normally requires a plain, clean background. This will make your subject stand out even more for the viewer, giving the image more impact. A busy or messy background can ruin even the best sports picture, so this really is a crucial aspect. Bad decisions made at this stage can completely ruin your day and leave you with a set of poor images.

Sometimes it's not possible to do a recce days before an event, or a venue can change its layout at the last minute. The golden rule is to get to the event as early as you can to give yourself the maximum amount of time to make the right decisions so you can capture that special image.

## KNOW YOUR CAMERA

You must be comfortable with your camera and its controls. You may need to change crucial settings on

the camera, such as shutter speeds and apertures, very quickly when shooting sport, so practise at home before you head out. You should be able to change often-used settings on the camera without taking your eye away from the viewfinder.

## UNDERSTAND THE SPORT

If you're shooting sport, it should ideally be something you're familiar with so you have a good idea of the rules, patterns of play and so on. If you're not familiar with it or you've never tried to shoot that particular sport before, take some time at the beginning of the game or event to stand back and watch what's happening. Look for the shapes the

players are making or the take-off point of the athlete or horse, and decide on the exact moment you'd like to capture. Don't start shooting straight away. Instead, step back and get a good look of what's going on in front of you.

## OTHER SUBJECTS

However, you don't have to shoot any sport at all as you can capture movement elsewhere. This can be anything, from a slow-sync flash shot of a child on a swing to light trails at night, blurring water or freezing the moment a balloon full of water is burst. It's up to you to be as creative as you want when it comes to the World in Motion.



**RULES** 1. Entrants may submit only one photograph per month, as an sRGB JPEG file that is 2,700-3,000 pixels along its longest dimension, an unmounted print (max size 210x297mm) or slide (no glass mounts please), in colour or black & white. 2. The entrant's name, address and daytime phone number must be attached to the slide mount or the back of the print. 3. You may only submit digital files by email (no CDs/DVDs). When submitting a digital file, the file name of your image must be your first name and surname, the subject line of your email message must state the round name and your name once again, and the body copy of your email must include your name, address, daytime telephone number, the camera model, lens and exposure details. 4. Photos submitted must be your own work, must not be copied, must not contain any third-party materials and/or content that you do not have permission to use and must not otherwise be obscene, defamatory or in breach of any applicable legislation or regulations. If IPC has reason to believe your entry is not your own work or otherwise breaches this rule, your photos will NOT be considered. 5. Photos must not previously have been published in a national UK photography magazine. 6. Copyright of all entries remains with the photographer, but IPC, Olympus and their associated group companies reserve the right to use, publish and republish entries in connection with the competition, without payment. 7. By entering this competition you grant permission to IPC, Olympus and their associated group companies to reproduce your photos in electronic format and hard copy including for display at an exhibition, in IPC's Amateur Photographer magazine and on IPC's and Olympus's websites and social media should they be selected to promote the competition. 8. You grant IPC and Olympus the right to use your name and town or city of residence for the sole purpose of identifying you as the author of your photos and/or as a winner or runner-up of the APOY competition. 9. Each postal entry must be accompanied by a covering letter, including your name, address, telephone number and image/camera details. All submissions must be well packaged in a stiffened envelope (no tubes, please) bearing sufficient postage, and entrants wanting their picture back must include a stiffened SAE stamp of sufficient value for their return. 10. This competition is open to bona fide amateur photographers and students only. That is, entrants should not earn more than 10% of their total annual income OR £5,000 annually from photography. 11. Employees of IPC Media, Olympus and their families may not enter this competition. Entries are judged by IPC staff. 12. There is no age limit for entering, and international entries will be accepted. 13. Prizes are as stated and no cash or other alternative can be offered to the monthly prizes or overall prize. 14. Prize value correct at time of going to press. Overseas winners will be contacted about how to claim their prize, although entrants who live outside the UK who win a prize will be liable for any local customs charges and enter at their own risk. Olympus has the right to substitute a prize for a similar item of equal or higher value if the stated prize is not available. No money can be added to the overall prizes. The overall first prize for the APOY 2014 competition will be to win Olympus products to the value of £5,000 RRP as at the date of notification. 15. Prizes are subject to Olympus standard terms and conditions for its products. Acceptance of a prize is deemed to be acceptance of those terms and conditions. 16. Entrants on behalf of another person will not be accepted and joint submissions are not allowed. 17. No responsibility is taken for lost, delayed, misdirected or incomplete entries. Proof of delivery of the entry is not proof of receipt. 18. No purchase is necessary. 19. The overall winner must choose his or her prize within six weeks of being notified. In the event of a tie, the Editor will choose a winner. The Editor's decision is final and no correspondence will be entered into. 20. By submitting photos you are accepting these rules. 21. IPC, Olympus or their associated group companies shall not be liable for any loss, damage or injury of any nature howsoever caused, sustained by any entrant under this promotion. However, nothing in these rules shall have the effect of excluding or restricting liability for personal injury, death, fraud or fraudulent misrepresentation caused by the proven negligence of employees or agents of IPC, Olympus or their associated group companies. 22. Olympus shall not be liable for any failure to supply the prizes where such failure is caused by any supervening circumstances outside its control which amount to force majeure and which without the fault of either party renders performance impossible or incapable of satisfactory execution. 23. These rules are governed by the laws of England and Wales and any dispute in relation to them shall be subject to the non-exclusive jurisdiction of the English courts. 24. 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Grey squirrel close-up

1 Our attention is forced onto the colours and textures of the squirrel's fur, thanks to the shallow depth of field

Canon EOS 60D, 100mm,  
1/160sec at f/2.8, ISO 100

1

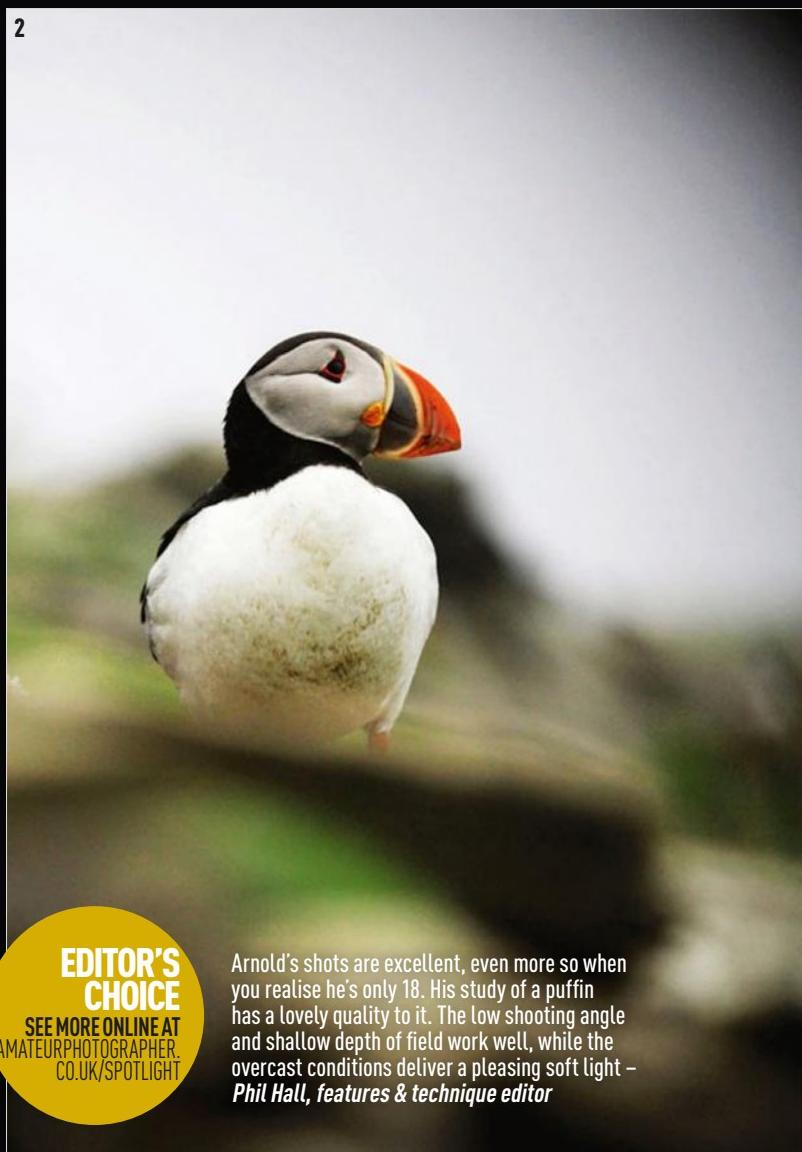


Puffin

2 The extreme foreground blur really brings us into the main subject

Canon EOS 60D, 150-500mm,  
1/160sec at f/5.6, ISO 1250

2



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CHOICE

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Arnold's shots are excellent, even more so when you realise he's only 18. His study of a puffin has a lovely quality to it. The low shooting angle and shallow depth of field work well, while the overcast conditions deliver a pleasing soft light –

*Phil Hall, features & technique editor*

Grey squirrel

3 The squirrel's open mouth adds a tiny splash of colour that was worth waiting for

Canon EOS 60D, 150-500mm,  
1/2000sec at f/6.3, ISO 2500

3



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**Common frog**  
4 Capturing the frog just as it emerged, Arnold used a reflection to give it an almost alien look  
Canon EOS 60D, 100mm, 1/125sec at f/5.6, ISO 640

**Adult otter and pup**  
5 Battling with adverse weather, Arnold managed to get a wonderful telephoto shot of these otters interacting  
Canon EOS 60D, 150-500mm, 1/2000sec at f/6.3, ISO 3200

## Arnold Monteith Bristol

Although Arnie is just 18 years old, he already has an impressive six years of photography under his belt. First inspired by seeing some of the fantastic images entered into Wildlife Photographer of the Year, Arnie has spent a huge amount of his time, camera in hand, tracking down British animals. 'I don't feel a photograph is complete until it has been printed and you can feel it in your hands and think to yourself: "Wow! I created this,"' he says. You can see more of Arnie's photography on his personal portfolio at [arniemonteithphoto.wix.com/arnie](http://arniemonteithphoto.wix.com/arnie).

1



2



## Jon Harris Hampshire

As a photographer, Jon has never been one to stand still. He's been roaming around air shows since he was ten years old photographing planes, and these days is constantly trying out new techniques, such as reverse-lens macro work. Wildlife is a passion of Jon's alongside aviation, and the bird-of-prey shoot you see on these pages was one of his first opportunities for him to get into real studio work.

### Peregrine falcon

1 The open wings add dynamism to this fearsome portrait  
Canon EOS 40D, 75-300mm,  
1/160sec at f/8, ISO 160,  
softboxes, handheld

### Tawny eagle

2 The framing of this shot augments the eagle's palpable aggressiveness  
Canon EOS 40D, 75-300mm,  
1/200sec at f/8, ISO 200,  
softboxes, handheld

3



4



5



### Red-tailed hawk

**3** A long focal length gets us right into the hawk's space  
Canon EOS 40D, 75-300mm, 1/160sec at f/8, ISO 200, softboxes, handheld

### Tawny owl

**4** The colours and textures of the feathers come out nicely in this shot  
Canon EOS 40D, 75-300mm, 1/160sec at f/8, ISO 160, softboxes, handheld

### Southern white-faced owl

**5** The owl's eyes pop vividly out of this image  
Canon EOS 40D, 75-300mm, 1/160sec at f/8, ISO 160, softboxes, handheld



## Christine Warwick Cumbria

While Christine's husband was the first one of them to pick up a camera, when he abandoned it to take up stick making it was hers for good. 'I love to get really close to subjects such as insects and butterflies,' she says. 'I just love nature.' Christine's future plans are to get some good wildlife imagery from the Shetland Isles.

### Common lizard

1 Christine has adroitly dealt with a busy background by keeping it well out of focus  
Sony Alpha 77, 100mm, 1/100sec at f/9, ISO 400, beanbag

### Turnstone

2 The lapping water, pensive bird and glistening rocks all work perfectly  
Sony Alpha 77, 70-400mm, 1/80sec at f/8, ISO 400, UV filter

### Black darter

3 The intricate details of the dragonfly's body stand out well against the background  
Sony Alpha 77, 100mm, 1/125sec at f/7.1, ISO 800, tripod



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Image taken by Mark D Baynham  
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# Appraisal



Expert advice, help and tips from Damien Demolder

## Yellow tree

Carlo Murenu

Nikon D600, 70-200mm,  
1/30sec at f/7.1, ISO 200

I THINK we all appreciate a picture in which one colour stands out against a sea of another, as the statement is direct and obvious – we all know where we are supposed to look. When we encounter these scenes in life we don't always see the potential, so Carlo should be congratulated for being observant on this occasion.

However, to make the most of this scene, Carlo needed to take a little more control of his camera – to meter and set the white balance himself instead of leaving these two critical issues to chance.

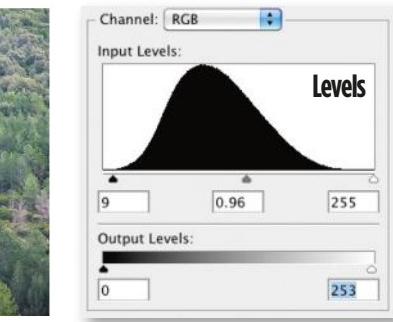
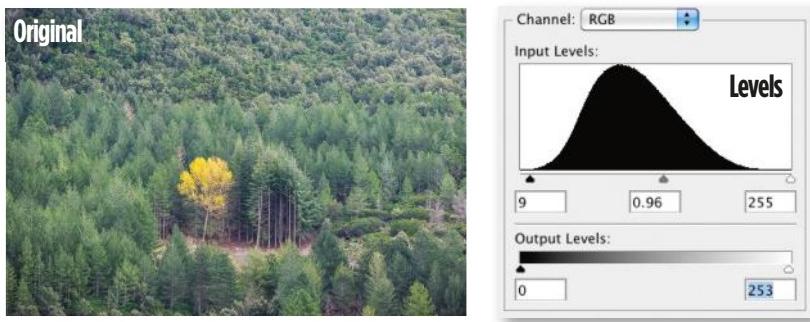
The camera has seen a dark area, which naturally it wants to brighten, and an image that is full of one colour, which it can't quite understand. Hence, the resulting picture is too light and too cold.

The Levels histogram shows that midtones dominate the image, so I've shifted the middle slider to the right to make them darker. For the colour, I made a shift towards red/magenta in the Hue/Saturation window and tackled the oversaturated yellows with a desaturating slide to the left.

Carlo has, I suspect, added extra saturation to the yellow tree to make it stand out, and has lightened it until some of the colour information has been lost. While the colour and tone are now about as right as they can be with the detail that is left, the overall effect isn't very exciting.

Using a red-dominated Channel Mixer conversion, I made a monochrome version of the image, which darkened the green and made the yellow stand out – just by their tonal differences. I also added some warmth via a duotone to create an image in which we can concentrate more thoroughly on the difference between the yellow and green trees than we could in the colour version.

**'The camera has seen an image that is full of one colour, which it can't quite understand. Hence, the picture is cold'**



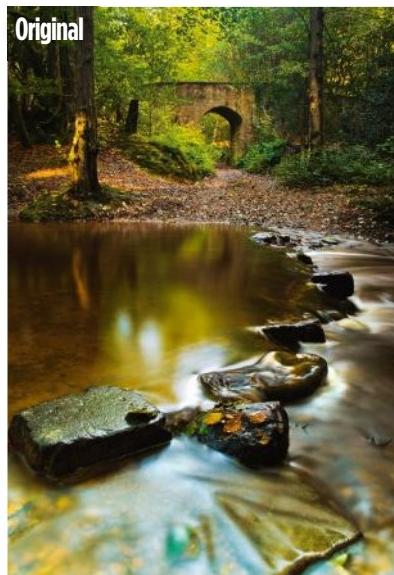
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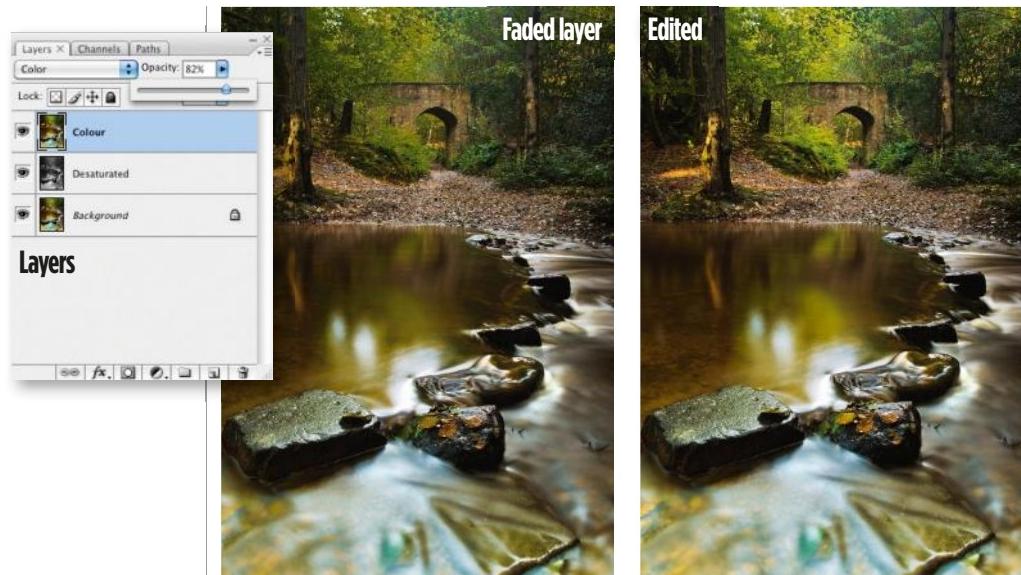


## Abandoned bridge

Alexander Ong

Nikon D800, 24-70mm,  
30secs at f/16, ISO 100

**ALEXANDER** tells me that he was attracted to this scene by its relaxing atmosphere, and I think we'd agree that sitting next to a stream and a semi-concealed bridge in the middle of the woods would be a very relaxing experience indeed.



He really has chosen a lovely spot, and his low angle has made the most of the leading curved line of the stones in the foreground.

When we are relaxing, though, we like things to be calm – no loud music, no bright lights and nothing to disturb our senses. Yet what we have here are extremely powerful colours that break the peace.

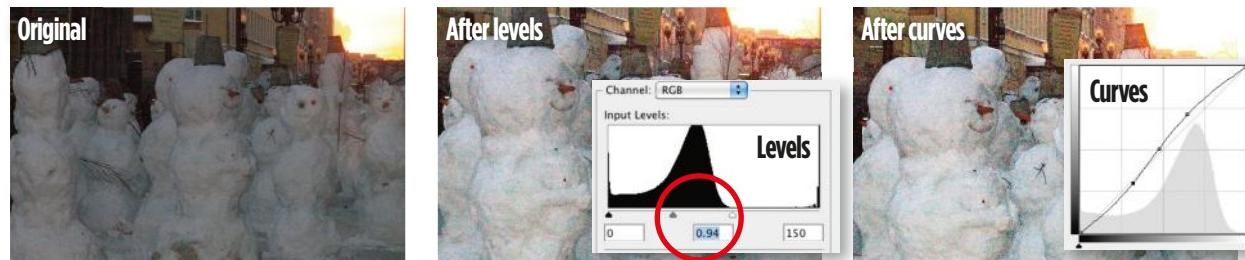
You can desaturate colours just using the saturation slider, but sometimes this leaves them looking as though they have been switched off. I usually prefer to make a black

& white copy – here simply by desaturating the image completely – to use as a layer between the original and a copy of the original. I then switch the blending mode of the top layer to Color and reduce its opacity, gently fading the colour.

The result is much more relaxing, and still holds more colour information than the version that just had the saturation reduced.

It is a lovely shot, and was a lovely shot before I started, so for that, Alexander deserves my picture of the week award.

PICTURE  
OF THE  
WEEK



## Snowmen Ami Debesh

Sony Cyber-shot DSC-F828, 28-200mm,  
1/250sec at f/8, ISO 800

**AMI HAS** fallen into the classic trap that we have all fallen into at some point – believing that cameras understand snow. They don't.

You can see from the histogram just how far off Ami's camera was from understanding that snow needs to be white, and a massive pulling in of the highlight and midtone sliders has been needed to

create some semblance of white in the image. The snowmen are in the shade too, as one might expect, so a blast of contrast via a tone curve is needed to give them some shape.

Ami's picture is riddled with image noise, which will need drastic action to remove. I added 10 pixels of Gaussian Blur to the picture on a duplicate layer, and then faded the blurred image to the Color mode to remove the massive blobs of colour that were painted all over the snowmen. Then a pass through the noise-reduction filter removed the luminance

grey dots – along with lots of image detail.

Our snowmen were still suffering from the cold, however, with blue and cyan tints to their bodies, so I used the Hue/Saturation tool to simply desaturate these colours to remove them, and to return the snow to a whitish tone.

In future, Ami, set your camera's exposure compensation to at least +2EV when shooting white objects. In this case, matters were made worse by the setting sun shining at the camera, but usually +2EV would be about enough.

## Amateur Photographer's... ICONS OF PHOTOGRAPHY ICONIC PHOTOGRAPHER | PHOTOGRAPH

# Ralph Gibson 1939-present

Contrasty, minimal and surreal, **Ralph Gibson's** images don't conform to photographic norms, writes **David Clark**

**RALPH** Gibson is generally regarded as one of the great fine-art photographers working today. He is celebrated for creating deceptively simple images that often have an unsettling, surreal and dreamlike quality.

He has been photographing for more than 50 years, yet his style has remained unusually consistent throughout this long period. His subjects are usually simple and apparently unimportant, but the way he chooses them, frames them and composes the image makes his work unique.

Gibson's early photographs, taken while a student at the San Francisco Art Institute in California, USA, were street-documentary pictures. However, even in those images his unusual style was clearly present, particularly in the pictures that focus on details or include strong shadows.

In those early shots, he has said, 'I remember wanting to use the edge of the frame in such a way as to imply activity transpiring outside the frame.' He further honed this approach in the following years and his images later took on an increasingly minimalist appearance as he moved towards his mature style.

In between dropping out of college in 1962 and the publication of his first major book, *The Sominambulist*, in 1970, Gibson worked with two photographers who had an important influence on his work. The first was the American photojournalist Dorothea Lange, who employed Gibson as a printer for two years. Then, in 1967, Gibson began assisting Robert Frank, most famous for his documentary photography book *The Americans*, on two of his movies.

Both these photographers impressed on Gibson the importance of finding one's own individual style. He describes this quality as a visual signature.

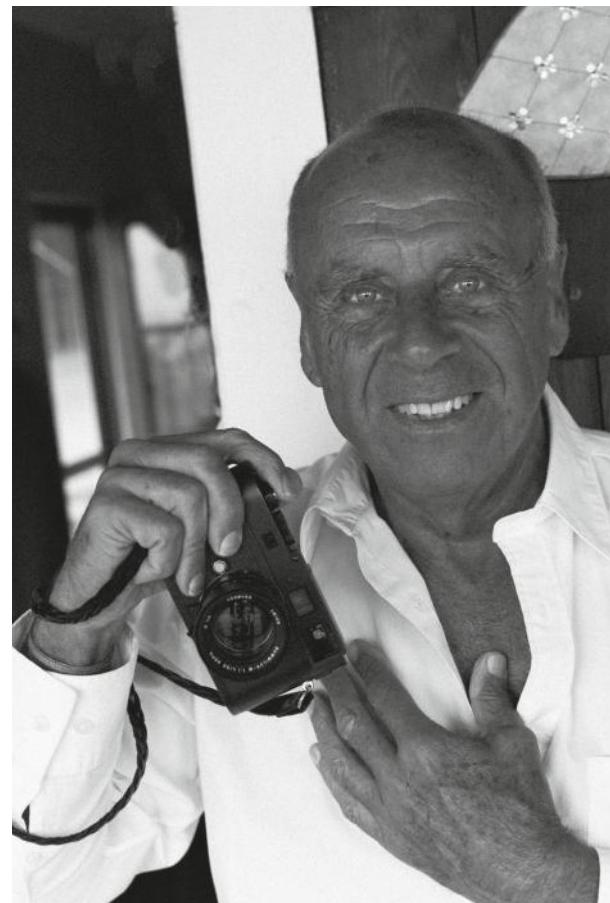
'A visual signature in photography,' Gibson told me in an interview in 2007, 'is something that enables the viewer to instantly know this is the work of a specific photographer. You cannot get anywhere in photography by imitating the work of the people you admire. Photographers whose work is instantly recognisable and who have a visual signature are not unduly proud of it.'

For Gibson, finding this 'signature' meant concentrating on everyday objects, such as a tablecloth, a shoe or a part of the human body. His aim was to 'turn something totally insignificant into an object of importance' and to 'make my perception of anything the subject itself'.

From the 1970s onwards, Gibson has worked by gradually subtracting elements from the frame. 'In a world of infinite myriad possible objects to photograph, I eliminate everything I don't want in a frame until I'm finally left with what I do want,' he continued. 'I call this process subtractive.'

This approach creates a sense of mystery and a tension between what we are shown and what is hidden from view. One notable example is Gibson's 1975 photograph 'Priest Collar' (see page 48). This tightly cropped image only shows the priest's black tunic, a bright flash of white collar and his chin. The rest is left to the viewer's imagination.

One important part of Gibson's style is the use of shadows to remove unnecessary detail. 'I photograph primarily in bright sunlight and expose for the highlights, which is pretty easy to do,' he says. 'I eliminate a lot of unwanted material and activity into the shadow area. In so doing, I create a shape. Instead of being a variation on light, for me shadows themselves become cut forms, they become shapes.'



Above: Portrait of Ralph Gibson taken for his book *Mono* by musician Lou Reed in Long Island, USA, 2013

Right: 'I thought of the woman speaking across time and distance,' says Gibson. Image taken in Elba, 1980





# Biography

**1939**

Born on 16 January in Los Angeles, California, USA

**1956-60**

Joins the US Navy at the age of 16 and studies photography

**1960-62**

Attends the San Francisco Art Institute, but drops out of the course before completing it

**1961-62**

Begins his professional career as an assistant to Dorothea Lange

**1967-68**

Works as an assistant to photographer and film director Robert Frank on two films

**1969**

Found publishing company Lustrum Press. Its first publication is his book *The Somnambulist* (1970)

**1988**

Awarded the Leica Medal of Excellence

**2007**

Presented with a Lucie Award that honours the greatest achievements in photography

**2013**

Commissioned to shoot advertising images for luxury Italian brand Bottega Veneta

**2014**

Publishes *Mono*, featuring black & white digital images shot with a limited-edition M-series Leica

**'In recent years, Gibson has begun making live performances in which he plays his own musical compositions on guitar while his images are projected on a backdrop'**

 In the late 1960s, there was limited opportunity for fine-art photography to be published in high-quality books, so Gibson founded his own publishing company, Lustrum Press, in 1969. It subsequently published not only Gibson's own books, but also those by other prominent American photographers, including Larry Clark and Mary Ellen Mark.

Gibson has continued to publish his work in book form and has now produced more than 40 titles. These books, which include *Days at Sea* (1975) and *Refractions* (2005) simply present a series of apparently unrelated images for readers to absorb. They might show anything from a gesturing hand, part of a face or a nude female torso, to a door handle or a section of architecture. They are contemplative images focusing on shapes, patterns, textures, shadows and light.

Now 75, Gibson continues to produce plenty of new work and experiment with photography and other media. In 2010, he was the cinematographer on American musician Lou Reed's documentary film *Red Shirley*. In recent years, Gibson has also begun making live performances in which he plays his own musical compositions on guitar while his images are projected on a backdrop.

Gibson's work, which is included in more than 150 museum collections worldwide, has all been shot on Leica equipment. The first camera he owned, which he bought

when he was 22, was a Leica and he has continued using the manufacturer's M-series cameras ever since.

Until recently, Gibson was resistant to digital imaging, preferring to use film and his expert traditional darkroom printing techniques. However, in 2013 Leica sent him a prototype of its M Monochrom digital black & white camera. Despite declaring that 'digital photography will never compare to analogue' the previous year, the camera convinced him otherwise.

It's a measure of his status as a photographer that in February 2014, Leica produced a limited-edition M Monochrom, which was signed and endorsed by Gibson. Despite its \$28,000 (around £16,000) price tag, all 35 models reportedly sold out in five minutes.

## BOOKS AND WEBSITES

**Books** Gibson's most recent books are *Nude*, published by Taschen, and *Mono* (Lustrum Press, 2014). A career retrospective, *50 Years*, was published by Pointlight Gallery in 2013. Some of his earlier books, including *Days at Sea* and *Infanta* are available via online booksellers.

**Websites** Gibson's official website, [www.ralphgibson.com](http://ralphgibson.com), includes an extensive archive of his work, plus his books, exhibitions and fashion work. Several videos of Gibson talking about his work can be found on [www.youtube.com](http://www.youtube.com). **AP**

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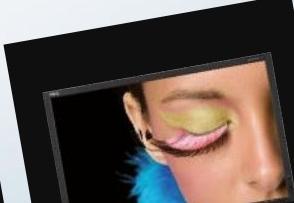
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# AP Testbench

Over the next few pages we present this week's equipment tests, reader questions and technique pointers



## XSeries Big U-Shot £55.99

[www.xseries.co.uk](http://www.xseries.co.uk)

**EVER** wished that your arms were longer when it comes to taking pictures or capturing video? Well, XSeries has developed a range of compact poles to help you get your camera into otherwise tough-to-reach positions.

The Big U-Shot camera pole we tested is a limited-edition model, extending from 29cm to 94cm, and made from aluminium and leather with a screw-in strap for extra security. It looks great, bearing more of a resemblance to a fancy collapsible baton than a humble camera pole. In use, it is very solid, locking into place reassuringly with a simple twist when extended, and collapsing smoothly when operated in reverse.

I found that the Big U-Shot was great for taking group photos and for getting a camera above a crowd at concerts, although this may incur a shower of projectiles if used selfishly!

The tip of the Big U-Shot has a 1/4in universal screw head attached to a ball that can be locked into position at various angles, and will hold a device weighing up to 3kg. It's a simple, affordable way to capture shots from extreme angles with a freedom you wouldn't get from simply extending your arm. **Jon Devo**

**Amateur Photographer**  
An affordable and  
stylish way to  
capture images  
and video at  
extreme angles



### The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

## Booq Python Slimpack £123.91

[www.booqbags.co.uk](http://www.booqbags.co.uk)

**THE BOOQ** Python Slimpack is a stylish backpack that, while very compact, can still hold plenty of kit. Impressively, the Python Slimpack can house up to two mid-sized DSLRs, four mid-sized lenses and one large telephoto optic – although to do so, one DSLR will need to be housed in the top-access camera compartment. The bag also has a slip-in pouch that can hold a 10in tablet (iPad Air) or smaller.

Made from ballistic nylon, the Python Slimpack is water-resistant and very durable. Should this water-resistance not be enough for you, a removable rain poncho is also included. This is a bright red in colour and has a reflective Booq logo on the back, which is intended to make you more visible in rainy, low-light conditions as well as keeping your gear dry.

Down the centre of the bag is an attachment for a tripod, which can be firmly secured in place via a pouch at the bottom and a small clip at the top. The zips seem very durable and can be padlocked for extra security from theft.

Another noteworthy feature is found on the back of the bag: a small plaque that reads 'If found, please visit Terraling.com', with a barcode underneath. Each barcode is unique, and can be entered onto the Terraling website so that, if the bag is ever lost, it can be easily recovered.

**Callum McInerney-Riley**

**Amateur Photographer**  
A unique, stylish  
and robust  
backpack intended  
for a medium-sized  
DSLR kit



### FORTHCOMING TESTS

In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

#### Nikon D3300 vs D5300 vs D7100

We compare and contrast three APS-C Nikon models at different price points aimed at photographers of different abilities.

AP 10 May

#### Sony Cyber-shot DSC-HX400

With a 20.4-million-pixel sensor and 50x optical zoom, we find out how Sony's HX400 performs.

AP 10 May

#### Samsung Galaxy S5

This smartphone can autofocus as fast as you blink, so Jon Devo finds out if its impressive speed is matched by its picture quality.

AP 10 May

#### Sigma 50mm f/1.4 DG HSM Art

We test the new 50mm Art lens that promises quality close to that of the £3,000 55mm f/1.4 Zeiss Otus for a fraction of the price.

AP 17 May

#### Nikon 1 V3

Nikon's 1 V3 compact system camera boasts full-resolution photos at 20fps with continuous AF and built-in Wi-Fi. We put it to the test.

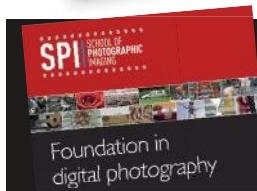
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# Sony Alpha 6000

Speed and quality are what the new 24.3-million-pixel **Sony Alpha 6000** is all about. Capable of 0.06sec autofocus, Sony says it will never miss the perfect shot. **Jon Devo** takes aim

**Jon Devo**  
Technical writer

**AFTER** four years, it is only now that Sony has updated its NEX-6 – one of the most popular compact system cameras the market has ever seen – in the form of the Alpha 6000. The new camera also shares some common features with the equally popular Sony NEX-7 and retains the distinctive NEX body shape, which will please fans of the series, but that is pretty much where the similarities end. Although the E-mount-compatible Alpha 6000 resembles the camera it is replacing,

inside Sony has included some of the best technology it has to offer.

By bringing the portable NEX cameras into the Alpha family, the Japanese firm is clearly trying to blur the lines between the DSLR and compact system camera markets. To help the Alpha 6000 compete with DSLRs, Sony has included the new Bionz X processor that is featured in the Sony Alpha 7R, which was AP's Product of the Year at the 2014 AP Awards, plus an improved version of the APS-C-sized, 24.3-million-pixel Exmor APS HD CMOS sensor featured in its previous SLT flagship, the Alpha 77.

In short, the Alpha 6000 is what you would get if you threw the NEX-6 and the NEX-7 into a boiling pot and sprinkled the fragrant mixture with the latest and tastiest hot sauce.

## AT A GLANCE

- 24.3-million-pixel Exmor APS HD CMOS sensor
- ISO 100-12,800 (expandable to ISO 25,600)
- Three times faster Bionz X image-processing engine
- 179-point hybrid AF system
- Fast 0.06sec autofocus time
- RRP £549 body only, or £669 with 16-50mm kit lens

## FEATURES

The 24.3-million-pixel, APS-C-sized image sensor in the Alpha 6000 features a gapless on-chip design, increasing the camera's light-collecting efficiency for improved low-light shooting and reduced noise throughout its ISO 100–25,600 sensitivity range. It is also worth noting that there is no anti-aliasing filter in this model.

In the past few years, the high-end interchangeable-lens camera landscape has become increasingly competitive, with Olympus's OM-D range, Fujifilm's X-series and Panasonic's GX and GH cameras all continually pushing the boundaries of what is possible in a mirrorless camera.

However, the Sony Alpha 6000 enters the market with one of the most impressive feature lists in its class, greatly benefiting from the improved processing power of the Bionz X engine, which is three times as fast as the original Bionz processor used in the NEX cameras. The increased speed is particularly notable in terms of start-up time. From switching the camera on, I can begin shooting in about a second, even in hi-speed burst mode, which is fantastic for sharp shooters wanting to capture shots at a moment's notice.

Improvements to areas such as autofocus speed have been enabled by this extra power, with the Alpha 6000 recording a rapid focusing time of 0.06sec according to the CIPA

 standard. Under ideal conditions, the Alpha 6000 has one of the fastest focusing systems on the market, even faster than that of the impressive Fujifilm X-T1. It also helps that the shutter lag is imperceptible, with the Alpha 6000 achieving focus almost instantaneously.

Burst-mode shooting at up to 11fps, continuous for 21 raw + JPEG frames or 49 fine JPEGs, is also possible before buffering becomes an issue. This will appeal to anyone considering using the camera for sports, action or fast-moving family members.

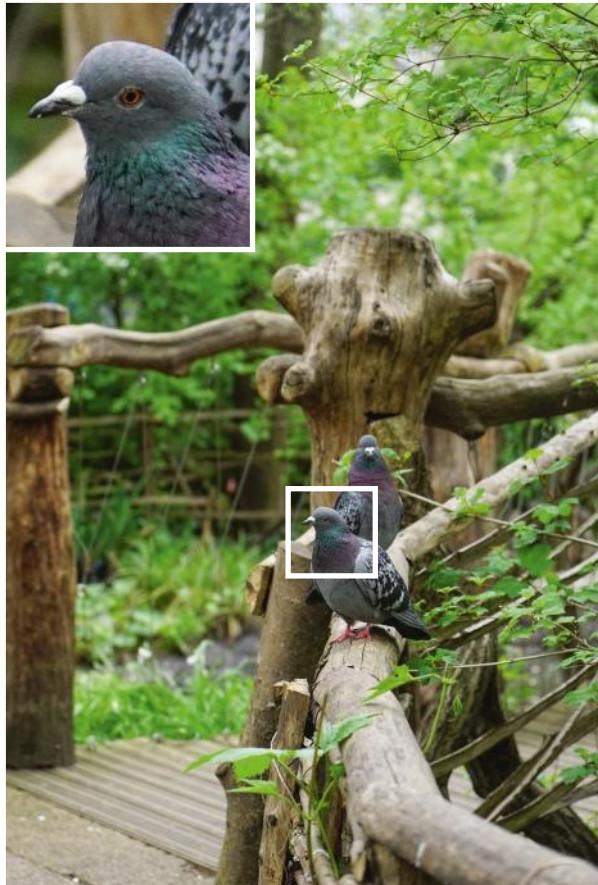
The Alpha 6000 has 25 precision contrast-detection AF points, as did the NEX-6. But there's a more significant improvement to the number of phase-detection points, up from 99 previously to 179 points, covering almost 100% of the frame. The new hybrid autofocus system not only makes it easier for the camera to recognise scenes, but it also boosts the ability of the Alpha 6000 to lock onto the correct subjects and track them tenaciously.

AF-A (a combination of continuous and single-shot AF) is featured in the Alpha 6000, which is a first for the Sony E-mount family. When in this mode, and faced with situations where subjects aren't predominantly stationary or moving, the camera will select the appropriate focusing mode for the scene. I'm also pleased to see that Sony has enabled active AF point visibility, making it easier to check whether focusing is accurate or not, particularly while shooting burst frames and tracking.

**9/10** 

## BUILD AND HANDLING

Designed to operate like a DSLR, the Alpha 6000 has dual shutter and aperture control



via a shoulder dial behind the shutter and the selection wheel on the rear of the camera.

The ergonomically moulded, rubberised grip provides a firm hold, and Sony has smartly placed the dedicated movie record button just on the outer side of where your thumb naturally rests, making it easy to

**Improved image detail and natural colour reproduction are visible in this image, shown cropped at 100%**

access while avoiding accidental pressing. The first of the two custom buttons, C1, sits beside the shutter button, while C2 can be used to delete images during playback mode, as well as be set to access a number of functions and quick menus.

The Fn button above the rear control wheel opens the shortcut menu and can also be used to connect to a smart device for image transfer. Auto-exposure lock (AEL), main menu and manual flash buttons sit along the top of the LCD screen, although given the numerous ways in which the Alpha 6000 can be customised, there's little reason to delve into the main menu once you've got the camera set up how you like.

I found the Alpha 6000's controls easy to access and operate during use. Within a short time of using the camera, I could adapt controls swiftly without even looking at the LCD or averting my attention away from compositions.

In terms of portability, most of the camera's weight sits in the grip, which houses the battery and memory card, but this is countered by the weight of the lens, making the Alpha 6000 well balanced. It's comfortable to operate one-handed, but for optimum comfort I preferred to use two hands and shoot through the EVF in the majority of instances.

**8/10** 

## METERING

The 1,200-zone evaluative multi-segment metering does a superb job of rendering true-to-life levels of exposure in most instances. The Alpha 6000's ability to take a reading from a large portion of the frame makes for reliable meter readings that produce consistent results. Shooting

# FEATURES IN USE SONY PLAYMEMORIES APPS

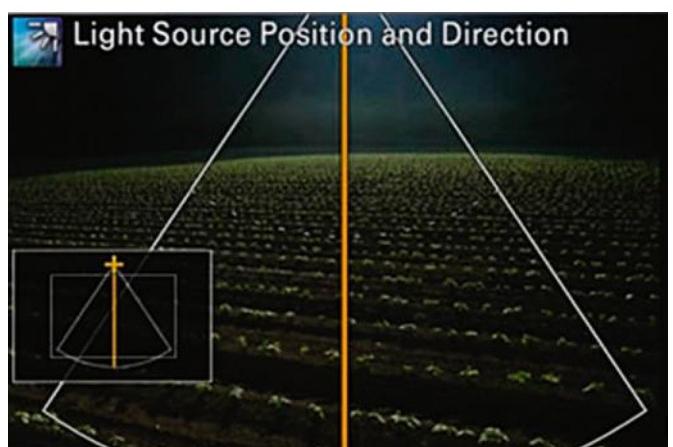
**THE ALPHA** 6000 comes with some fantastic features straight out of the box, including Sony's recently updated PlayMemories app library, which is accessible through the camera's menu when connected to Wi-Fi. This provides you with a host of additional features that you can download (for free or purchase) to expand the camera's functionality.

A couple of the applications I really liked were Liveview Grading and Light Shaft.

Liveview Grading enables you to add colour effects to your videos in real-time, adjusting various aspects such as colour-depth saturation or applying preset effects. Costing £7.99, it's a downsized version of what video editors spend hours doing on programs that cost 20 times as much.

Light Shaft does pretty much what you'd expect, and for £3.99 you can use it to craft the light in your images using one of four light shapes: flare, ray of light, star and light beam. It's a really interesting effect that can add atmosphere and drama to an otherwise flat image. Light intensity, width, direction and position are all adjustable, and the app makes a copy of your image so that the original is untouched. I also enjoyed using Cinematic Photo, Smart Remote Control and Catch Light.

I did experience some stability issues with certain apps, but the camera's firmware has since been updated so hopefully these will have been addressed, and for the most part I found them straightforward to use. Sony PlayMemories apps are



a fun and affordable way to expand the Alpha 6000's capabilities and create effects in-camera, saving you time in front of a computer.

**A screen shot of the creative Light Shaft app available in the PlayMemories store. It can be used to create striking effects in-camera**

**Lighting in DJ booths**  
is scant at best. I shot this image of Jey Flash at 1/30sec handheld, but I was limited to an f/4 lens. Thankfully, noise at ISO 3200 wasn't an issue for the Alpha 6000



a foreground subject with bright sunlight behind is one of the most challenging scenarios a metering system can face, but when left to its own devices the Alpha 6000 still captured pleasing results, only naturally losing highlight detail in the out-of-focus background.

Taking advantage of the camera's spot and centreweighted metering does help, though, and the camera's extensive  $\pm 5EV$  exposure compensation in  $1/3$  steps gives great additional control over exposures.

**8/10**

#### DYNAMIC RANGE

Shadow areas in high-contrast scenes retain a good amount of detail, particularly the raw files, but I found compressed JPEGs also contained recoverable shadow and highlight detail. In our dynamic range tests, the Alpha 6000 scored 12.26EV at ISO 100, which is on a par with Canon's EOS 1200D and keeping up with the recently released DSLR throughout its sensitivity range.

In most conditions, I found colours from the Alpha 6000 to be rich and vibrant, and the reproduction of highlight and shadow detail is instantly pleasing, without the need to apply curves or adjustments in post-production.

**8/10**

#### AUTOFOCUS

The response time of the Alpha 6000's 179-point hybrid AF system is exceedingly

fast, with no discernible shutter lag. When the shutter button is half-pressed to lock onto a subject or scene, focus is attained almost instantly, even in relatively low ambient light.

The combination of improved phase and precision contrast detection, powered by the new Bionz X processor, gives the camera the ability to create a 3D map of the subject so that it



**The Alpha 6000 captures great natural tones and depth in this image, shot at 1/500sec at f/4 and ISO 400**



**Shooting a subject with the sun directly behind is a challenging metering scenario, but the Alpha 6000's 1,200-zone evaluative metering system exposed well unassisted**

 can read the distance of each element in the focus area.

Benefits from the improved system also carry over into AF performance, as the Alpha 6000 can drive its lenses 35% faster than Sony's previous system. In use, the Alpha 6000 switches focus points rapidly when tracking subjects using its 11fps hi-speed continuous burst mode, demonstrated by small red AF points lighting up in the display as your subjects move across, towards or away in the frame. It's the closest thing many users will get to shooting fast-moving subjects with a Nikon D4S or a Canon EOS-1D X, for a fraction of the price.

I did experience dropped focus in a few frames, but I was able to capture so many frames either side of the failures that it wasn't a significant issue. Overall, I was very impressed with the Alpha 6000's AF performance: it's one of the fastest cameras in its class and snappier than any comparable DSLR.

**9/10**

## NOISE, RESOLUTION AND SENSITIVITY

Considering the resolution of the Alpha 6000's 24.3-million-pixel, APS-C-sized sensor, we expected the Alpha 6000 to perform well – and it did. It scored 32 on our resolution chart, which is comparable to the 31 scored by the Nikon D5300.

Multi-frame noise reduction (MFNR) is now included in ISO settings in-camera rather than via a downloadable app, as was the case with the NEX-5R and NEX-6. This is deployed in low-light situations, firing off six frames in quick succession and then stacking them into a single image to combat noise. At lower ISO levels, there's no distinct advantage to using MFNR, but at higher sensitivity settings the improvement in noise reduction and detail retention is impressive, particularly beyond ISO 1600.

There's almost no visible colour noise in any images until about ISO 6400, and looking at the raw files it's possible to balance the noise reduction enough to remove any damaging noise while still retaining a good level of edge sharpness and texture. The camera is capable of applying area-specific noise reduction that is intelligent enough to avoid being too aggressive, until you push it to its extremes. Beyond ISO 8000, photographs begin to look more artistic than accurate when viewed any larger than they automatically appear on the Alpha 6000's 3in screen.

I'd happily print JPEG images straight out of the Alpha 6000, but for scenarios where light is very limited and you need a fast-enough shutter speed to shoot handheld, the Alpha 6000's capable sensitivity performance is a great support.

**27/30**

## WHITE BALANCE AND COLOUR

I was happy with the white balance and colours captured by the Alpha 6000. Regardless of which colours



# Facts & figures

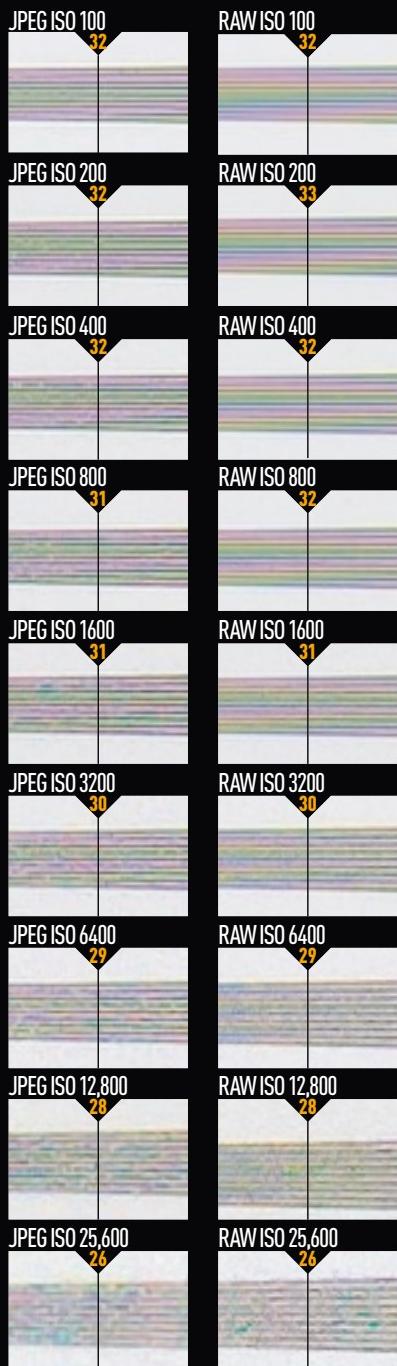


RRP	£549 body only or £669 with 16-50mm f/3.5-5.6 lens
Sensor	24.3-million-effective-pixel, APS-C-sized (23.5 x 15.6mm) Exmor APS HD CMOS sensor
Output size	6000 x 4000 pixels
Focal length mag	1.07x
Lens mount	Sony E mount
File format	JPEG, ARW (raw), AVCHD/MP4
Compression	2-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Electronically controlled focal-plane shutter
Shutter speeds	30-1/4000sec in 1/3EV steps plus bulb
Max flash sync	1/160sec
ISO	100-25,600
Exposure modes	iAuto, iAuto+, program, aperture priority, shutter priority, manual, scene selection, sweep panorama, memory recall, movie
Metering system	1,200-zone evaluative metering, centreweighted and fixed centre spot
Exposure comp	±5EV in 1/3EV, 1/2EV steps
White balance	Auto, 7 presets, colour temperature, plus custom setting
White balance bracket	Lo, Hi
Drive mode	Single, continuous, timer, speed priority 11fps, bracketing
LCD	Tilt 3in LCD screen with 921,600 dots
Viewfinder type	1.44-million-dot OLED Tru-Finder with 100% field of view
Focusing modes	Single, continuous, manual
AF points	179-point (phase-detection), 25-point (contrast-detection), centre, flexible spot, multi-point
Built-in flash	Yes
Video	1920 x 1080 pixels (60p/50p, 60i/50i or 24p/25p AVCHD output), MP4 (1440 x 1080 pixels at 25fps)
Memory card	SD, SDHC, SDXC, Memory Stick Pro/HG Duo, Memory Stick XC-HG Duo
Power	Rechargeable NP-FW50 Li-Ion (360 shots)
Connectivity	USB 2.0 Hi-Speed, HDMI
Dimensions	120 x 67 x 45mm
Weight	287g body only

**Sony**, The Heights, Brooklands, Weybridge, Surrey KT13 0XW. Tel: 01932 816 000. Website: [www.sony.co.uk](http://www.sony.co.uk)

## RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the 16-70mm lens set to 36mm and f/5.6. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



The omission of an anti-aliasing filter has allowed the Sony Alpha 6000 to score well on our resolution chart, but as a result, colour banding in the form of moiré is much more pronounced. Above are extreme examples of how this will affect images with close lines or regularly repeating patterns, such as denim or metal grids.

# FOCAL POINTS

## Pop-up flash

The Alpha 6000's flash pops up via a manual button on the rear of the camera. Its guide number of 6m at ISO 100 is a good enough distance to use the flash for small group photos in low light.

## AF points

The combination of fast 179-point hybrid autofocus and impressive 11fps continuous shooting means you should easily be able to home in on the action and get a winning shot.

## Tutorials

Shooting tips in the Alpha 6000's home menu provide photographic guidance on more than 100 subjects, from camera basics to scenario-specific advice, such as how to shoot star trails.



Camera shown actual size

## Titlable LCD

The ability to tilt the 3in LCD screen gives greater control over compositions, making it possible to capture images with unique perspectives that stand out.

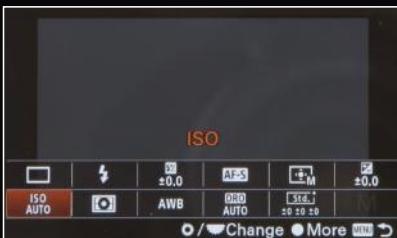
## Ergonomics

One of the issues I often have with cameras that have a compact design is controls that are too small and difficult to use. The Alpha 6000's dials, wheel and buttons are big enough to operate with ease, even while wearing gloves.

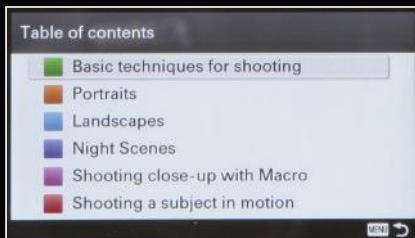
## Dual control

Being able to adjust both the shutter speed and aperture independently is a great strength of the Alpha 6000, and will appeal to anyone keen to have DSLR-like control over settings.

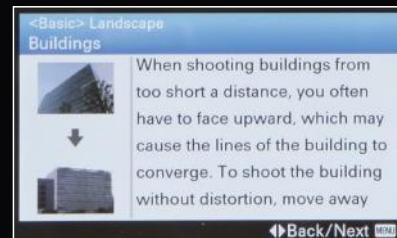
### Quick menu



### Photography guide



### Building shooting tips



Images captured by the Alpha 6000 are crisp with vivid colours, as shown in this image. Detail is visible in all highlight and shadow areas



 dominated the frame, the camera was able to intelligently read and apply the appropriate settings.

However, there are 11 white balance presets as well as the option to assign one custom option if you want more precise settings, plus 12 creative style modes to add some in-camera colour options. The only one I wasn't particularly impressed with was portrait mode, as its default effect made people look either unwell or hot. That said, the best thing about the colour styles is the ability to adjust their contrast, saturation and sharpness to achieve a look that suits your tastes.

I prefer to make colour adjustments myself in post-processing and leave the camera in its default mode. Standard colour captured by the Alpha 6000 is rich, and saturated enough to be vibrant without being unrealistic.

**9/10** 

## VIEWFINDER, LCD AND VIDEO

On paper, the Alpha 6000's Tru-Finder-branded, 0.39in, 1.44-million-dot OLED EVF appears to be a downgrade from the 0.5in, 2.3-million-dot XGA OLED viewfinder that featured on the NEX-6. Even the magnification has been slightly reduced, from 1.09x in the NEX-6 to 1.07x, equivalent to 70x in 35mm terms.

However, in use, the smaller, lower-resolution EVF on the Alpha 6000 appears

to render a 100% field of view with greater vibrancy and clarity than its predecessor. The refresh rate is impressive, meaning that lag is barely noticeable when moving the camera, so while it may not be as good as an optical viewfinder, it's certainly not poor.

At 921,600 dots, the Alpha 6000's 3in TFT LCD screen is a match for the NEX-6 that it replaces, but it's not quite as impressive as the LCD on the pricier Fujifilm X-T1, or even the cheaper touchscreen-operable Olympus OM-D E-M10, both of which sport 1.04-million-dot screens.

The 16:9 aspect ratio of the Alpha 6000's tilting LCD screen works great for video, but leaves two black bars either side when in photo mode, cropping the screen. It didn't bother me too much because I prefer to shoot stills using the EVF, but it does make the screen appear quite small when using it during live view.

People keen to shoot video will be pleased to learn that the Alpha 6000 includes some useful functions, including zebra patterning, and that it can record 1920x1080-pixel full HD, AVCHD Ver2.0/MP4 video at 60p and 24p. It also has a Type D Micro HDMI connection, providing a clean HDMI output for video recording. It's a little disappointing that there's no headphone jack to monitor audio, but the multi-interface hotshoe at least allows you to connect an external microphone.

**8/10** 

# Competition



**Olympus OM-D E-M10**

TESTED AP 22 MARCH 2014



**Nikon D5300**

TESTED AP 14 DECEMBER 2013

**WITH** the Alpha 6000, Sony is aiming to attract those considering buying their first DSLR or looking for a highly capable portable second body. While there are many cameras that will be suitable for both audiences, the Olympus OM-D E-M10 and Nikon D5300 stand out as direct competitors.

The E-M10 is a superb companion camera, coat-pocket-sized with a lens attached, and suited to a wide range of applications thanks to its micro four thirds mount and good low-light performance. While it lacks some of the video functionality of the Alpha 6000, it has a superior 1,037,000-dot touchscreen and classic DSLR styling.

The D5300 is a solid first camera that matches the video and sensor resolution of the Alpha 6000 and has a similar price tag, but benefits from having access to Nikon's extensive lens family. There is an increase in size and weight with the Nikon, but if that is not a concern it will be tough to choose between the two.

# Verdict

**STRIKING** a strong balance between aesthetics and performance, the Sony Alpha 6000 is a desirable camera with no standout flaws. Of course, improvements can – and will – always be made, but Sony largely hit the nail on the head with the NEX-6 and NEX-7 cameras, so rather than drastically overhauling those designs for their replacement, it has simply advanced the imaging technology and processing power of this updated model.

The improvements, particularly in low-light performance and speed, are significant enough to justify an existing NEX user upgrading, and I also believe the Alpha 6000 will challenge the entry-level DSLR market and appeal to advanced enthusiasts, just as Sony is hoping it will.

Top-spec technology and a host of cutting-edge features may just see the Alpha 6000 mirror the longevity and success of its predecessor and keep it competitive in years to come.

**Amateur  
Photographer**

Tested as an  
Enthusiast CSC  
Rated Very good

**86%**

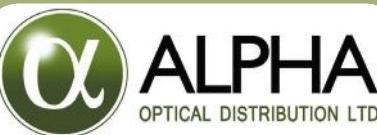
	1	2	3	4	5	6	7	8	9	10
FEATURES	9/10									
BUILD/HANDLING	8/10									
NOISE/RESOLUTION	27/30									
DYNAMIC RANGE	8/10									
AWB/COLOUR	9/10									
METERING	8/10									
AUTOFOCUS	9/10									
LCD/VIEWFINDER	8/10									

# VisibleDust

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- Try your hand at portrait photography with advice and guidance from Adam Duckworth
- Speak to a Sony expert and use the new Sony Alpha 7 and 7R cameras and lenses
- Bring along your own Canon, Nikon or Sony lenses to try on an Alpha 7 camera

**WHEN AND WHERE** The seminar takes place on Tuesday 17 June, from 1pm until 7pm at the Blue Fin Building, 110 Southwark Street, London, SE1 0SU



JOE CORNISH



ADAM DUCKWORTH

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Tuesday  
17 June



# Nissin i40 flashgun

It may be small, but the Nissin i40 is a fully fledged flashgun that is ideal for travelling light. **Richard Sibley** puts it to the test



## DATAFILE

RRP	£204
Street price	Around £190
Guide number	27m @ ISO 100 (35mm zoom head position) or 40m @ ISO 100 (105mm zoom head position)
Flash modes	E-TTL II/E-TTL (Canon) i-TTL (Nikon), PTTL (Sony), TTL (FT)
Number of flashes	220-1,700
Colour temperature	5,600K
Wireless	Yes
Power source	Four AA batteries
External power	N/A
Dimensions	85 x 61 x 85mm
Weight	203g (without batteries and external diffuser)

**AS MANUFACTURERS** make cameras smaller and smaller, the demand for small, lightweight flashguns to accompany them also increases. Weighing just 203g, the Nissin i40 fulfils this demand. However, despite being small, it doesn't scrimp on features.

### FEATURES

With shutter speeds of up to 1/8000sec and a guide number of 27m @ ISO 100 at its 35mm zoom-head position (or 40m @ ISO 100 at 105mm), the Nissin i40 is powerful for its size. However, it isn't just its power that is impressive. The i40 can rotate 180° either left or right, and the flash head can tilt up through 90°, making it easy to bounce the flash off walls or a ceiling. If you don't have a wall or ceiling to bounce the

flash off, then the i40 has its own slide-out bounce card, as well as a wideangle diffuser.

The i40 can even double as a small video light using two LEDs, with nine different power levels. When shooting video, the lights can be powered for up to 3.5 hours from the flash's four AA batteries. Batteries aren't included with the flashgun, although a plastic diffuser and a small case are. Usefully the case has a carabiner and a belt or strap loop, which makes it easy to carry the flash safely with you when not in use.

The Nissin i40 is available in Canon and Nikon fit – Sony, four thirds and Fujifilm versions will follow shortly – and the flash is compatible with the intelligent TTL metering systems from each of these manufacturers. However, the i40 goes a stage further in that it can also be used as a wireless TTL slave, or as a simple slave should you wish to use it with an older flash system or as part of a studio flash set-up. The Nissin i40 really is a fully specified flash unit that is packed in to a tiny, but well-built body.

### BUILD AND HANDLING

The build quality of the Nissin i40 is as good as you would expect from a proprietary manufacturer, but what you really want to know is how easy it is to use. Flashguns can be daunting, but, like other Nissin products, the i40 is very user-friendly. The two dials on the rear are the only controls on this flashgun. One acts as a function dial, while the other dictates the power of the flash when it is in manual or TTL mode.

### IN USE

With just two dials, and a self-explanatory range of labels and icons, one of the i40's key selling points has to be its ease of use. I had no problem getting the flash up and running, in all its modes, without the need for the instruction manual. The only items on the dial that may need an explanation



are the SF and SD settings, which stand for Slave Film and Slave Digital. The SD setting takes a pre-flash into consideration before being triggered, while the SF mode fires on detection of another flash. Both these modes worked perfectly, and the size of the flash makes it ideal for discreet off-camera use.

The included plastic diffuser snaps into place with no danger of it falling off. When shooting a portrait in bright sunshine, the i40 is powerful enough, even with the diffuser, to provide a decent level of fill-in flash.

The additional video LED feature doesn't offer enough power to be useful except in low-light conditions. In daylight, they failed to even add a catchlight to the subject's eye. However, it is useful for helping to focus when taking still images in low light. **AP**

## Verdict

**WE ALL** wish for smaller and lighter camera equipment, but don't want to sacrifice any of the features we have come to expect. In this regard, the Nissin i40 is excellent. It may not be as powerful as a full-sized flashgun, but it is more than powerful enough to act as a fill-in flash on a bright day. Its size makes it a great travel companion for a small DSLR or CSC, especially as it can be used wirelessly. However, best of all is the fact it is so simple to use.



# Ask AP

Let the AP team answer your photographic queries

## WEIGHTY PROBLEM

**Q**I have been an enthusiastic photographer for more than 50 years, almost always working with Pentax equipment. However, my last Pentax, a K10D, with all the lenses I had accumulated, started to feel too heavy for me, so a few years ago I decided to change to a smaller, lighter format. The camera I chose was an Olympus Pen E-PL3.

Sadly, I am so frustrated by its image quality, which is much less sharp than my old Pentax, that I am almost ready to give up my lifelong hobby.

Have I expected too much of a camera that has a smaller sensor, but many more pixels than my old one? The lenses are much lighter, but are they likely to be of a lesser quality? Do I need to change my technique? Would I get the quality I seek by upgrading to one of the Olympus OM models, although I cannot easily afford to do that? Or should I give up worrying about weight, buy a wheelbarrow and dig the Pentax out of the cupboard?

**Jay Moore**

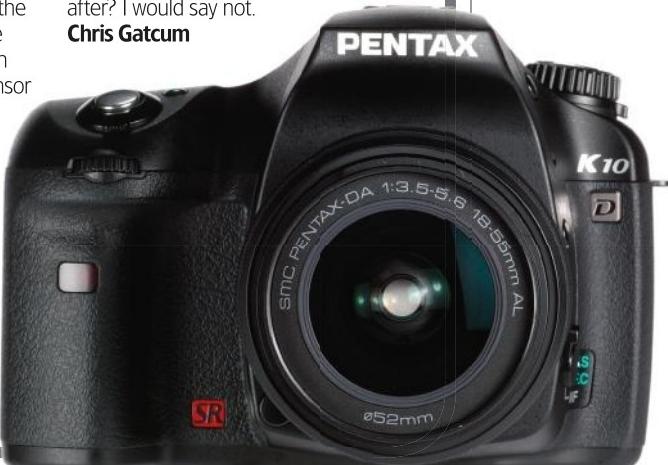
**A**Without seeing the 'soft' images you're getting from your new camera, I can't say whether it's as a result of a fault of some sort or, as you suggest, because you are 'expecting too much'. I would, however, suspect the latter, as your choice of the E-PL3 definitely feels like a downgrade to me. I'm not saying the E-PL3 is a 'bad' camera, but you've traded a model housing 10.2 million pixels on a 23.5x15.7mm-sized sensor (the Pentax K10D) for a camera that increases the pixel count to 12.3 million, but also reduces the size of the sensor to 17.3x13mm (the Olympus E-PL3). To put it bluntly, an increased number of smaller photosites is typically not going to be conducive to improved (or even comparable) image quality, especially if you're also relying on kit lenses rather than premium optics.

Although upgrading to an OM model is one possible (albeit expensive) way of fixing this, it's not one I'd recommend. Instead, I have a much simpler suggestion, which I would also have proposed before you invested in the E-PL3: buy yourself a camera bag that will only accommodate your Pentax K10D and two lenses, or even the camera and one lens if you prefer.

While the body-only weight of the K10D is some 400g more than the E-PL3, from the sound of it I think it was all your lenses that were weighing you down. I know from experience that it's easy to fall into the trap of thinking that you need to take every lens with you every time you leave the house. However, while this might mean you are prepared for almost every photographic opportunity, you also end up with a bag you can barely lift.

So my advice is simple: choose one or two lenses or focal lengths each time you head out. Although this might feel limiting, it can also be liberating, as it encourages you to actively seek out different viewpoints, think about what you're trying to achieve and use your legs to find your shots. There may be one or two spectacular shots that you miss along the way because you don't have the right lens, but is that really the end of the world if it means you can carry on enjoying your lifelong hobby and getting the quality results you are after? I would say not.

**Chris Gatcum**



## WHAT'S IT WORTH?

**Q**I was looking through some of my old issues of AP and found an article in October 2007 referring to the Canon T90 and Data Memory Back 90. I have actually owned this set-up, along with the Interface Unit DMB and two MSX computers, for a few years now. I have since moved to digital and do not use this equipment any more. Would this equipment attract any interest today? If so, what value could I put on it?

**Terry Stock**

## ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: [apanswers@ipcmmedia.com](mailto:apanswers@ipcmmedia.com), via [twitter @ap\\_answers](https://twitter.com/ap_answers) or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

**A**I'm sure what you have would be of interest to someone, somewhere, but putting a definitive value on it is very difficult. In isolation, Canon T90 models are commonplace, although the price varies dramatically: they've sold for as little as £25 for a body and 50mm f/1.8 lens in online auctions, or as much as £125 for the same combination in a similar condition. The Data Memory Back 90 is less commonly seen, but it can still be had for around £30 – indeed, in February of this year, a T90, complete with a Data Memory Back 90, sold for just under €70 (around £55) on eBay. In total, 30 bids were made, so there was certainly interest in the item, but the market ultimately dictated its final value. It's a similar story with your MSX computers: you don't say what model they are, but Canon V-20s have sold for as little as £25 and as much as £70, for example. So, if you sold your camera and computers individually, you could possibly expect to make £100–£200-plus.

However, the one item that I have had no luck in tracking down is the Interface Unit DMB that links these things together. For me, that has the potential to make this a far more interesting proposition. While the camera, back and associated computers are fairly easy to come by, the piece that links them together is not. Indeed, even finding a picture online of one is quite tricky, but I did stumble across the website [mir.com.my/rb/photography/hardwares/classics/canonT90/htmls/interface.htm](http://www.mir.com.my/rb/photography/hardwares/classics/canonT90/htmls/interface.htm), which shows a T90 with a Data Memory Back 90 connected to a Canon V-20 MSX computer. What is most telling is that the accompanying text states, 'It took me 12 years to find one of those interfaces' (the Interface Unit DMB), which gives you an idea of just how scarce this item appears to be.

How this apparent rarity translates into pounds and pence is a tricky one, though. The hardcore Canon collector market could potentially dig deep for such an uncommon item, and if you had several interested parties bidding for it at auction the price could rise quite quickly, especially if you were willing to ship worldwide. On the other hand, you can have the rarest commodity on the planet, but if nobody wants it then it's worth nothing.

I would welcome suggestions from AP readers as to a value, but one way of finding out what your kit is worth (or at least what people would pay) might be to list your items as a single lot on eBay, making sure

## AP GLOSSARY

## Digital diseases 2

In AP 26 April we looked at the difference between computer viruses and worms. This week it's the turn of spyware and Trojan horses.

It is worth noting that Windows operating systems are most prone to malware, followed by Apple Macs and then Linux operating systems. This has less to do with any 'weakness' in Windows and more to do with an economy of scale: there are far more Windows users in the world than Mac and Linux users, meaning Windows malware is potentially more lucrative and wide-ranging.

**SPYWARE** Spyware is fairly self-explanatory – it's malware designed to 'spy' on you. Once it has got into your computer system, spyware gathers information from your computer that is sent elsewhere. The types of spyware vary: at one end of the spectrum is spyware that keeps track of the websites you visit to allow 'pop-up' adverts to be

better targeted at you, while at the other end of the scale is spyware that records keystrokes, which can include your online banking login details and passwords. The former is more irritating than anything else, while the latter is clearly dangerous.

**TROJAN HORSE** A Trojan horse is a type of malware that is usually downloaded and installed willingly by the victim, who is duped into thinking it's something useful (just as its namesake was willingly dragged into Troy). Unlike a virus, a Trojan horse isn't self-replicating, but it is just as nasty. This is because Trojan horses often create what is known as a 'backdoor', which is a means of allowing someone to gain full access to the host computer (and all its passwords) without the owner's permission.

you opt for 'international site visibility'. Set a deliberately high reserve price to avoid giving your items away (maybe £600-plus for the lot), enable the 'best offer' option and then see what happens. The aim isn't necessarily to sell the items (hence setting an inflated reserve price), but to get a genuine indication of what the market is willing to pay. It is then up to you whether or not you want to accept the highest offer (assuming your reserve isn't met).

Be warned, though, as it will cost you a small amount to list your equipment – expect to pay around £20 to get the auction up and running with a £600 reserve. There would also be the usual selling fees at the end of the auction if the item sells.

**Chris Gatcum**

## LENS RECOMMENDATION

**Q** I have recently received as a present a Canon EOS 1100D with a standard lens. I have used this a little, but I think I need a telephoto lens as I want to try getting some wildlife shots. My partner has offered to buy me one for my birthday, but which one do I need? It will be a second-hand lens, as I am just starting out and don't want to spend too much money on it. Can anyone recommend a lens that costs around £100?  
**ste\_m**

**A** As you may have seen on the AP Forum, there's one lens recommended above all others when it comes to your budget telephoto

buy: the Canon EF-S 55–250mm f/4–5.6 IS. This lens effectively 'takes over' from the 18–55mm kit lens in terms of focal length (giving you a seamless range of 18–250mm with just two lenses), while offering a similar build quality and performance. On your EOS 1100D, the focal length would be equivalent to 88–400mm, which is ideal for recording all kinds of wildlife subjects, both near and far.

A common alternative, at a near-identical price, is Canon's EF 75–300mm f/4–5.6 III, which is often seen as the second lens in a twin-lens kit. However, although it would increase the maximum focal length to a 480mm equivalent on your EOS 1100D, the lack of Image Stabilisation (IS) means camera shake is likely to be more a problem. More importantly, the lens is a much older design that dates back to the early 1990s. As such, its performance is not quite as good on digital cameras as the 'designed for digital' 55–250mm EF-S lens.  
**Chris Gatcum**

**You won't go far wrong with the Canon 55–250mm f/4–5.6 IS lens when shooting wildlife**

In next week's AP  
On sale Saturday 6 May

## ON TEST

NIKON D3300  
vs D5300  
vs D7100

We compare and contrast three APS-C models from **Nikon** at different price points



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Five AP readers join **Mark Pain** to capture the drama of top-flight Premiership rugby

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We take a close look at a variety of **ND grads** on the market today



## ON TEST

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We find out whether the **HX400**, Sony's replacement for the NEX-6, lives up to the success of its predecessor



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£1279 Inc Cashback\* Price you pay today £1399  
D610 + 24-85mm £1779 Inc Cashback\* Price you pay today £1849



### D800 Body

£1999

D800 Body  
£1999  
D800E Body  
£2349

Nikon Cashback\* ends 28.05.14

**CUSTOMER REVIEW:** D7000 Body  
★★★★★ 'great all round camera'  
Freddy - Nottinghamshire

**CUSTOMER REVIEW:** D7100 Body  
★★★★★ 'D7100 good lightweight camera'  
Sammydo - Ulster

There are currently over 7000 product reviews on our site – visit us today to read what our customers think of the products we sell!

## SONY

A7R Black



### A7R Body

£1649

A7R Body £1669  
A7 Body £1235  
A7 + 28-70mm £1489

**RECOMMENDED LENSES:**  
Sony FE 55mm F1.8 ZA Carl Zeiss Sonnar T\* £849  
Sony FE 35mm F2.8 ZA Carl Zeiss Sonnar T\* £749

A6000  
Black or Silver



### NEW! A6000 Body

£589

**NEW!** A6000 Body £589  
**NEW!** A6000 + 16-50mm PZ £649  
**NEW!** A5000 + 16-50mm PZ Black or White £419

A99



### A99 Body

£1799

A99 Body Black £1799  
A77 From £629  
A58 + 18-55mm £359  
A58 + 18-55mm + 55-200mm £509  
RECOMMENDED LENSES:  
Sony 50mm f1.4 £305  
Sony 16-50mm f2.8 DT SSM £479

Panasonic GH4



### NEW! GH4 from

£1299

GH4 Body + 14-140mm f3.5-5.6 £1299 £1749  
GH3 Body £749  
GH3 + 12-35mm f2.8 £1449  
RECOMMENDED LENSES:  
12-35mm f2.8 Vario Power OIS £829  
**NEW!** 14-140mm f3.5-5.6 OIS £495

GX7 Black or Silver



### GX7 Body

£689

GX7 Body £689  
GX7 + 14-42mm £749  
GX7 + 20mm lens £849

GM1 + 12-32mm lens Available in Black, Tan & Silver £569

## OLYMPUS

OM-D E-M10 Black & Silver



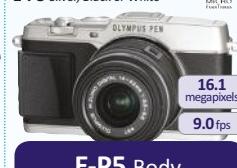
### NEW! OM-D E-M10 From

£529

OM-D E-M10 Body £529  
OM-D E-M10 +14-42mm Electronic Zoom £699

OM-D E-M1 Body £1299  
OM-D E-M1 + 12-50mm £1489  
OM-D E-M1 + 12-40mm £1949  
OM-D E-M5 Body £649  
OM-D E-M5 + 12-50mm £799

E-P5 Silver, Black or White



### E-P5 Body

£799

E-P5 + 14-42mm £899  
E-P5 + 17mm + VF-4 Electronic Viewfinder £1299  
E-PL5 + 14-42mm £449  
E-PL5 + 14-42mm + 40-150mm £649  
RECOMMENDED LENSES:  
Olympus 12mm f2.0 ED £899  
Olympus 17mm f1.8 £369

PENTAX K-3



### K-3 From

£899

K-3 Body £899  
K-3 + 18-135mm £1169  
K-3 Silver Limited edition with Battery grip £1199  
K-5 II + 18-55mm WR £679  
K-5 II + 18-135mm WR £919  
K-5 IIs Body £699  
K-50 From £429  
K-500 From £329

FUJIFILM X-E2



### X-E2 From

£759

X-E2 Body £759  
X-E2 + 18-55mm £1149  
RECOMMENDED X-MOUNT LENSES:  
Fujinon 35mm f1.4 R £409  
Fujinon 60mm f2.4 R £435  
Fujinon 18-55mm f2.8-4.0 OIS £499

X-T1



### NEW! X-T1 From

£1049

**NEW!** X-T1 Body £1049  
**NEW!** X-T1 + 18-55mm £1399  
X-Pro1 Body £829  
X-E1 Body £399  
X-E1 + 18-55mm £679  
**NEW!** X-A1 + 16-50mm Red, Blue or Black £379

NEW!

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**Canon**  
Capture the moment at 7 frames per second

The new EOS 70D with Wi-Fi capability incorporates the new Dual Pixel CMOS AF technology enabling fast and smooth AF tracking whilst shooting movies or stills in Live View mode.

<b>70D</b>	<b>From £858</b>
Body	£858
70D + 18-55mm f3.5-5.6 IS STM	£968
70D + 18-135mm f3.5-5.6 IS STM	£1150

**70D**



**1Dx Body** **£4845**

CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body  
★★★★★ "...honestly say that I have never been so excited about my equipment!"  
Snapperfish - Oxford

CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body  
★★★★★ "...bought this as an upgrade to the 5D Mk 2 and have never looked back!"  
David - Cornwall

CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body  
★★★★★ "...The full frame sensor is superb!"  
Sandan Cath - Luton

**Canon**

Capture the moment at 7 frames per second

The new EOS 70D with Wi-Fi capability incorporates the new Dual Pixel CMOS AF technology enabling fast and smooth AF tracking whilst shooting movies or stills in Live View mode.

70D Body	£858
70D + 18-55mm f3.5-5.6 IS STM	£968
70D + 18-135mm f3.5-5.6 IS STM	£1150

**From £858**

**EOS 1Dx**



**7D Body** **£1029**

**7D Body** **£929**  
**Inc Cashback\*** Price you pay today £1029  
7D + 18-135mm f3.5-5.6 IS **£1159**  
**Inc Cashback\*** Price you pay today £1259  
7D + 18-55mm f3.5-5.6 IS USM **£1375**  
**Inc Cashback\*** Price you pay today £1475

**£100 CASHBACK\***

★★★★★ CUSTOMER PRODUCT REVIEWS ★★★★★

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**Canon**

EOS 100D



**100D** **From £399**

100D Body	£399
100D + 18-55mm f3.5-5.6	£479
100D + 18-55mm f3.5-5.6 IS STM + 40mm f2.8 STM	£619

**Canon**

700D



**700D** **From £485**

700D Body	£439 Inc Cashback*
Price you pay today £485	
700D + 18-55mm IS STM	£548 Inc Cashback*
Price you pay today £598	
700D + 18-135mm IS STM	£689 Inc Cashback*
Price you pay today £739	
700D + 18-135mm IS STM + 40mm STM	£819 Inc C/back*
Price you pay today £869	

**£50 CASHBACK\***

**EOS 6D**

EOS 6D



**6D** **From £1379**

6D Body	£1379
6D + 24-105mm f4.0 L IS USM	£1925

**5D Mark III**

5D Mark III



**5D Mark III** **From £2329**

5D Mk III Body	£2179 Inc Cashback*
Price you pay today £2329	
5D Mk III + 24-105mm f4.0L IS USM	£2749
<b>Inc Cashback*</b> Price you pay today £2899	
5D Mk III + 24-70mm f2.8 II	£3768
<b>Inc £360 C/back*</b> Price you pay today £4128	

**£150 CASHBACK\***

## Tripods



**GT3542 LS**  
• 146.5cm Max Height  
• 9.4cm Min Height



**6X Systematic Series:**  
GT3542 LS ..... £649  
GT3542 XLS ..... £649  
GT4542 LS ..... £749  
GT5542 LS ..... £739  
GT5562 GTS ..... £1049

**Manfrotto**  
Imagine More

**MT190XPRO3**  
• 160cm Max Height  
• 9cm Min Height

**GIOTTI**

**Silk Road YTL8353**  
• 171cm Max Height  
• 19cm Min Height  
**SILK ROAD - 3D Column:**  
YTL9353 Aluminium ..... £99  
YTL9383 Aluminium ..... £109  
YTL8353 Carbon Fibre ..... £209  
YTL8354 Carbon Fibre ..... £209  
YTL8383 Carbon Fibre ..... £239  
YTL8384 Carbon Fibre ..... £239

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The #WexMondays photo competition is changing! Enter each week for a chance to be awarded the title of 'Wex Photographer of the Year 2014' and £1000 of Wex vouchers.  
\*T&C's apply, see website for details. Open to UK resident Twitter users aged 16 or over.

## Flashguns & Lighting Accessories

### Canon Speedlites:



430EX II £209  
600EX-RT £469

### Macrolites:



MR-14EX £469  
MT-24EX £749.99

### Nikon Speedlights:



SB700 £229  
SB910 £339

### Kits:



R1 Close-Up £415  
R1C1 £559

### SONY Flashguns:



HVL-F43M £275  
HVL-F60AM £459

### OLYMPUS Flashguns:



FL-300R £134.99  
FL-600R £299

### PENTAX Flashguns:



AF 540FGZ £349  
AF 360FGZ £225

### PocketWizard



MiniTT1 £149  
FlexTT5 £149



Plus III Set £229



Plus X Set £129.99

### Macro flash:



15 MS-1 £295.99

### SIGMA Flashguns:



EF 610 DG ST £109.99  
EF 610 DG Super £159.99

### Nissin Flashguns:



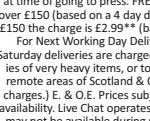
EM-140 DG Macro Flash From £314.99  
MG800 £349

### SUNPAK Flashguns:



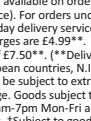
Di622 II ..... £114.99  
Di700 ..... £159  
Di866 Mark II ..... £199

### SEKONIC



Sekonic L-308S £139  
Pro 478DR £324.99

### GOSSEN



DigiPro F £159.99

### Westcott



Micro Apollo £25.99  
Collapsible Umbrella Flash Kit £65

### Lastolite



Professional Ezybox Hotshoe From £89.99

### EzyBalance



Grey £19.99

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### TriFlip Kits



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### Urban Collapsible



£165

### Off Camera flash Cord



From £30.99

### Tilthead



£17.99

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- All items expertly cleaned

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7D Body £642

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D600 Body £999

- 24.3 MP • 5.5fps • Full Frame CMOS • 39 AF points • Nikon F Mount



D800 Body £1467

- 36.3 MP • 4fps • Full Frame FX • 51 AF Points • Nikon FX Mount

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#### DSLRs

Grade	CANON	
9	EOS 1000D Body.....	£131
9+	EOS 1000D Body.....	£273
8	EOS 1D Mark II Body .....	£350
8	EOS 1D Mk III Body .....	£595
9	EOS 1Ds Mark II.....	£674
8	EOS 1Ds Mark III Body .....	£1200
8	EOS 30D Body .....	£114
9	EOS 400D Body.....	£107
9	EOS 40D Body .....	£219
9-	EOS 450D Body .....	£145
8	EOS 500D Body .....	£152
9	EOS 50D Body .....	£314
9	EOS 550D Body .....	£224
9	EOS 5D Mark II Body .....	£990
9	EOS 600D Body .....	£242
OB	EOS 6D Body .....	£1250
8	EOS-1D Mark II Body .....	£350

Grade		
8	D200 Body .....	£130
9	D2X Body .....	£449
9	D3 Body .....	£1214
8	D300 Body .....	£245
9	D300s Body .....	£539
9-	D3s Body .....	£2308
9	D4 Body .....	£3509
10	D5300 Body - Black .....	£619
9+	D60 + 18-55 VR Lens .....	£160
9	D70 Body .....	£62
9	D700 Body .....	£944
9+	D7000 Body .....	£415
10	D7100 Body .....	£700
9+	D80 Body .....	£160
OB	D800E Body .....	£2100
9	D90 Body .....	£269
10	Df Body .....	£1950

#### Lenses

Grade	CANON	
9	EF 100mm f2 USM.....	£242
10	EF 100mm f2.8L Macro IS USM .....	£609
9	EF 14mm f2.8 L II USM .....	£1439
9+	EF 16-35mm f2.8 L MKII USM .....	£973
9	EF 17-40mm f4 L USM .....	£414
10	EF 180mm f3.5 L USM Macro .....	£949
MO	200-400mm f4 L IS USM + Internal 1.4 Extender .....	£10,099
9	EF 200mm f2.8 L USM MKIII .....	£413
9	EF 24-105mm f4 L IS USM .....	£566
10	EF 24-70mm f4 L IS USM .....	£879
9	EF 300mm f4 L IS USM .....	£809
9+	EF 35mm f2 .....	£113
10	EF 40mm f2.8 STM .....	£119
9	EF 50mm f2.5 Macro .....	£141
9+	EF 70-200mm f2.8 L ISM .....	£1417
9	EF 70-200mm f2.8 L IS USM .....	£1080
10	EF 70-200mm f4 L IS USM .....	£699
9	EF 70-300mm f4.5-5.6 DO IS USM .....	£791
9	EF-S 10-22mm f3.5-4.5 USM .....	£396
9	EF-S 17-55mm f2.8 IS USM .....	£429
9	EF-S 17-85mm f4.5-5.6 IS USM .....	£170
9	EF-S 18-135mm f3.5-5.6 IS .....	£206
9	EF-S 18-200mm f3.5-5.6 IS .....	£251
9	EF-S 60mm f2.8 USM Macro .....	£226
Grade	NIKON	
8	10-24mm f3.5-4.5 G AF-S DX .....	£343
OB	105mm f2 D AF DC <b>Bargain!</b> .....	£720
9+	10mm f2.8 1 Nikkor Black .....	£131
9+	12-24mm f4 G AF-S IF-ED DX .....	£566
9+	14mm f2.8 D AF ED Lens .....	£896
8	16-85mm f3.5-5.6G VR ED AF-S DX .....	£252
9	18-105mm AF-S DX Nikkor f3.5-5.6 G ED VR .....	£116
9	18-300mm f3.5-5.6 AF-S ED VR DX .....	£513

#### Miscellaneous

Grade	Battery Grips - Canon	
10	BG-E11 for EOS 5D Mk III .....	£199
9	BG-E2 for EOS 50D .....	£59
10	BG-E2N .....	£70
9+	BG-E3 .....	£55
9	BG-E4 .....	£59
9	BG-E5 for EOS 450D / 500D / 1000D .....	£44
9+	BG-E6 for EOS 5D Mark II .....	£122
9	BG-E8 Battery Grip .....	£71
9	BG-E9 for EOS 60D .....	£89
9	BG-ED3 for D30/D10D .....	£39
Grade	Battery Grips - Nikon	
8	MB-D10 for D300/D300s/D700 .....	£80
8	MB-D11 Battery Grip for D7000 .....	£106
9+	MB-D200 Multi-Power for D200 .....	£56
9+	MB-D80 for D80 / D90 .....	£56

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<b>MO</b>	Mail Order Returns
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<b>D</b>	Never owned: used for demonstration purposes only
<b>R</b>	Refurbished: by the manufacturer to original specifications
<b>10</b>	Pre-owned equipment, but appears as new
<b>9+</b>	Nearly New

- Very little signs of use
- Show light signs of use
- Show signs of use
- Show moderate wear and signs of use
- Well used: may exhibit scuffs and/or marking
- Incomplete: use for spares only. (Note: Item is excluded from 12 months warranty)

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Let your creativity grow.

Step into DSLR photography and let your creativity grow. Produce superb photos and video with an 18-megapixel sensor and enjoy shooting with an easy to use Vari-angle Clear View LCD II Touch screen.



Body SRP £743.99  
Lens sold separately

In stock from £435.00\*

\*Price includes £50 cashback. You pay £485.00 and claim £50 back from Canon. Offer ends 07.05.14.

## Canon EOS 1100D

► 12 Megapixel CMOS sensor  
► On-screen Feature Guide  
► Creative Auto and Basic +  
► HD Video capture  
► Compact & Lightweight

EOS 1100D Body Only £219.00



EOS 1100D + 18-55 IS II £279.00

Add a Canon LP-E10 battery for only £35.99

## Canon EOS 7D

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► Up to 8fps shooting  
► Full HD movies  
► Magnesium alloy body  
► 3.0" Clear View II LCD

EOS 7D Body Only £1,029.00



EOS 7D + 17-40 f/4 £1,638.00

Purchase the EOS 7D between 01.03.14 & 07.05.14 and claim £100 cashback from Canon.

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20mm f/2.8 USM £409.00  
24mm f/1.4L Mk II USM £1,359.00  
24mm f/2.8 IS USM £458.00  
28mm f/1.8 USM £369.00  
28mm f/2.8 IS USM £419.00  
35mm f/1.4L USM £1,158.00  
35mm f/2.0 IS USM £489.00  
40mm f/2.8 STM £167.00  
50mm f/1.2 L USM £1,259.00  
50mm f/1.4 USM £295.00  
50mm f/1.8 II £85.00  
50mm f/2.5 Macro £238.00  
EF-S 60mm f/2.8 Macro £365.00  
MP-E 65mm f/2.8 £853.00  
85mm f/1.2L II USM £1,758.00  
85mm f/1.8 USM £309.00  
100mm f/2 USM £359.00  
100mm f/2.8 USM Macro £429.00  
100mm f/2.8L Macro IS USM £739.00  
135mm f/2.0L USM £909.00  
180mm f/3.5L USM Macro £1,273.00  
200mm f/2.0L IS USM £4,669.00  
200mm f/2.8L USM/2 £649.00

300mm f/2.8L USM IS II £5,329.00  
300mm f/4.0L USM IS £1,169.00  
400mm f/2.8L USM IS II £8,479.00  
400mm f/4.0D L USM IS £5,399.00  
400mm f/5.6L USM IS £1,128.00  
500mm f/4.0L USM IS II £7,759.00  
600mm f/4.0L USM IS II £10,479.00  
800mm f/5.6L USM IS £10,199.00  
TSE 17mm f/4.0L £1,959.00  
TSE 24mm f/3.5L II £1,699.00  
TSE 45mm f/2.8 £1,129.00  
TSE 90mm f/2.8 £1,124.00  
8-15mm f/4L Fisheye USM £1,099.00  
EF-S 10-22mm f/3.5-4.5 USM £479.00  
EF-S 15-85mm f/3.5-5.6 IS USM £859.00  
16-35mm f/2.8L II USM £1,215.00  
17-40mm f/4.0L USM £629.00  
EF-S 17-55mm f/2.8 IS £642.00  
EF-S 17-85 f/4.0-5.6 IS USM £356.00  
EF-S 17-85 IS (No packaging) £279.00  
EF-S 18-55mm f/3.5-5.6 IS II £1,880.00  
EF-S 18-55mm IS II £70.00  
EF-S 18-55mm IS (No packaging) £70.00  
EF-S 18-135mm IS STM £359.00  
EF-S 18-135mm IS (No packaging) £299.00

## Canon EOS 70D

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Capture stunning stills and Full-HD movies with the high performance EOS 70D, featuring 7fps full resolution shooting, an advanced 19-point AF system and Canon's unique Dual Pixel CMOS AF technology.

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## INTEREST FREE CREDIT

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## INTEREST FREE CREDIT

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Add a Canon BG-E13 battery grip and spare Canon LP-E6 battery for only £228.99

## Canon EOS 100D

► 18 MP APS-C CMOS sensor  
► Compact, light design  
► 3.0" LCD Touch Screen  
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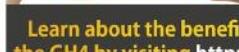
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SOA+ complete.....£149	10-20 F2.8 LI M- box.....£1499	2x extender MKII.....£149	14x APO D conv.....£199	28-100 F2.8 .....£119	18-105 F3.5/5.6 VR .....£139	PENTAX DIGITAL AF USED	14-5



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## PRINTER INK CARTRIDGES



# EPSON COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called Jet Tec. Using Jet Tec Compatibles is a way of saving money, without compromising on the quality of your prints. Here're the results from two independent ink tests that agree...



"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"  
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing"  
- Computer Upgrade Magazine



### Cartridge Code:

	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
T007 Black	£29.99 16ml	£3.99 20ml, 3 for £10.99	Photo 790, 870, 890, 895, 900, 915, 1290
T008 Colour	£23.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£29.99 66ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£39.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830a, 925, 935
T027 Colour	£29.99 46ml	£4.99 50ml, 3 for £13.99	Photo 2100
T0341-T0347 Set of 7	£126.99 set of 7	Check Website.	Chameleon Inks
T0341/8, each	£15.99 17ml	Check Website.	
T0342/3/4, each	£18.99 17ml	Check Website.	
T0345/6/7, each	£18.99 17ml	Check Website.	
T0441-T0454 Set of 4	£49.99 set of 4	£14.99, 3 sets for £42.99	C64, C66, C84, C86, CX500/2050, CX6400, CX6600
T0441 Black	£21.99 13ml	£4.99 21ml, 3 for £13.99	Parasol Inks
T0452/3/4, each	£11.99 8ml	£3.99 21ml, 3 for £13.99	R200, R220, R300, R320, R340
T0481-T0486 Set of 6	£69.99 set of 6	£19.99, 3 sets for £56.99	RX500, RX600, RX620, RX640
T0481/2/3, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	Seahorse Inks
T0484/5/6, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	Photo R800, R1800
T0540-T0549 Set of 8	£109.99 set of 8	£35.99, 3 sets for £99.99	Frog Inks
T0540 Gloss	£8.99 13ml	£3.99 21ml, 3 for £13.99	
T0541/2/3/4, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	
T0547/T0578, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	
T0551-T0554 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	Photo R240, R245,
T0551 Black	£8.99 8ml	£4.99 21ml, 3 for £10.99	RX420, RX425, RX520, RX525
T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	Duck Inks
T0591-T0599 Set of 8	£99.99 set of 8	Check Website.	Photo R2400
T0591/2/3, each	£12.99 13ml	Check Website.	Lily Inks
T0594/5/6, each	£12.99 13ml	Check Website.	
T0597/T0578, each	£12.99 13ml	Check Website.	
T0611-T0614 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	D68, D88,
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	DX3800/3850, DX4200/4250, DX4800/4850
T0711-T0714 Set of 4	£34.99 set of 4	£14.99, 3 sets for £42.99	Teddy Bear Inks
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	S20, S21, SX100/105/110/115/200/205/210/215
T0712/3/4, each	£8.99 5.5ml	£4.99 13ml, 3 for £10.99	SX400/405/415/515, D789/2/120, B4W, BX300
T0791-T0796 Set of 6	£74.99 set of 6	Check Website.	DX4000/4400/5000/6000/7000/7400/8400/9400
T0791/2/3, each	£12.99 10ml	Check Website.	Photo 1400
T0794/5/6, each	£12.99 10ml	Check Website.	Owl Inks
T0801-T0806 Set of 6	£51.99 set of 6	£19.99, 3 sets for £57.99	
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	Photo P50, PX650/660/700W/710W/720WD,
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	PXT30W/D800/W810F/W830F/W830FWD
T0870-T0879 Set of 8	£74.99 set of 8	Check Website.	R265/285/360, RX560/585/685
T0870 Gloss	£7.99 11.4ml	Check Website.	Photo R1900
T0871/2/3/4, each	£9.99 11.4ml	Check Website.	Flamingo Inks
T0877/T0878, each	£9.99 11.4ml	Check Website.	
T0961-T0969 Set of 8	£74.99 set of 8	Check Website.	Photo R2880
T0961/2/3/4/5, each	£9.99 11.4ml	Check Website.	Husky Inks
T0966/T0978/9, each	£9.99 11.4ml	Check Website.	
T1281-T1284 Set of 4	£29.99 set of 4	£14.99, set of 4	S22, SX125/130, SX420W/425W/445W,
T1281 Black	£7.99 5.9ml	£4.99 13ml	B0305F
T1282/3/4, each	£7.99 3.5ml	£3.99 10ml	Fox Inks
T1291-T1294 Set of 4	£42.99 set of 4	£16.99, sets of 4	SX420W/425W/445W/S25W/525W/620FW,
T1291 Black	£10.99 11.2ml	£5.49 16ml	B0305F/200F/W525W/535W/625FW/630FW,
T1292/3/4, each	£10.99 7.7ml	£4.49 13ml	B0635/25W/BX0325FW/BX035FW/B042WD
T1571-9, each	£20.99 25.9ml each or £164.99 set of 8	Photo R3000 Turtle Inks	Photo R3000
T1591-9, each	£14.99 17ml each or £107.99 set of 8	Photo R2000 Kingfisher Inks	Kingfisher Inks
T5591-6, each	£13.99 15ml each or £74.99 set of 6	Photo RX700 Penguin Inks	
T5801-9, each	£4.99 80ml each or £329.99 set of 8	Photo Pro 3800, 3880	
No.16 Set of 4	£24.99 set of 4	£14.99 set of 4	Workforce WF-2010W, 2510WF, 2520WF,
No.16 Black	£7.99 5.4ml	£4.99 18ml	2530WF, 2540WF
No.16 CM/Y, each	£5.99 3.1ml	£3.99 13ml	Fountain Pen Inks
No.16XL Set of 4	£44.99 set of 4	£14.99 set of 4	Workforce WF-2010W, 2510WF, 2520WF,
No.16XL Black	£14.99 12.9ml	£4.99 18ml	2530WF, 2540WF
No.16XL CM/Y, each	£11.99 6.5ml	£3.99 13ml	High Capacity Fountain Pen Inks
No.18 Set of 4	£22.99 set of 4	£14.99 set of 4	Expression Home XP30, XP102, XP202, XP205
No.18 Black	£7.99 5.2ml	£4.99 18ml	XP302, XP305, XP402, XP405
No.18 CM/Y, each	£5.99 3.3ml	£3.99 13ml	Daisy Inks
No.18XL Set of 4	£46.99 set of 4	£14.99 set of 4	Expression Home XP30, XP102, XP202, XP205
No.18XL Black	£14.99 11.5ml	£4.99 18ml	XP302, XP305, XP402, XP405
No.18XL CM/Y, each	£11.99 6.6ml	£3.99 13ml	High Capacity Daisy Inks
No.24 Set of 6	£44.99 set of 6	£14.99 set of 6	Expression Photo XP750, XP850
No.24 B/L/C/LM, each	£7.99 5.1ml	£4.99 18ml	High Capacity Elephant Inks
No.24 CM/Y, each	£7.99 4.6ml	£4.99 18ml	Expression Photo XP750, XP850
No.24XL Set of 6	£69.99 set of 6	£14.99 set of 4	High Capacity Elephant Inks
No.24XL B/L/C/LM, each	£11.99 9.8ml	£4.99 18ml	Expression Premium XP600, XP605, XP700, XP800
No.24XL CM/Y, each	£11.99 8.7ml	£4.99 18ml	Polar Bear Inks
No.26 Set of 4 (no PB)	£30.99 set of 4	£14.99 set of 6	Expression Premium XP600, XP605, XP700, XP800
No.26 Black	£8.99 6.2ml	£4.99 18ml	Polar Bear Inks
No.26 Photo Black	£7.99 4.7ml	£4.99 18ml	
No.26 CM/Y, each	£7.99 4.5ml	£4.99 18ml	
No.26XL Set of 4 (no PB)	£54.99 set of 4	£14.99 12.1ml	Expression Premium XP600, XP605, XP700, XP800
No.26XL Black	£14.99 12.1ml	£4.99 18ml	High Capacity Polar Bear Inks
No.26XL Photo Black	£13.99 8.7ml	£4.99 18ml	
No.26XL CM/Y, each	£13.99 9.7ml	£4.99 18ml	

If you cannot find the ink cartridges for your printer, please check our website, or give us a call, and we'll do our best to help.

We stock what is probably the UK's largest range of ink cartridges and photo paper, including wide format ink cartridges and roll papers.

## Canon

### Canon Originals

BC16 All colours, 13ml, each	£8.99
PG15 Black 26ml	£12.99
CL16 All colours, 13ml, each	£10.99
CLI42 Set of 8	£79.99
PG19 All colours, 14ml, each	£9.99
PG19 Set of 10	£89.99
PG19 Set of 12	£269.99
PG172 Set of 10	£99.99
PG172 Set of 12	£10.99
PG1520 Black 19ml	£10.99
CLI521 BC/M/Y/G/Y 9ml	£9.99
PG1520/CLI521 Set of 5	£46.99
PG1525 Black 19ml	£10.99
PG1526 BC/M/Y/G/Y 9ml	£9.99
PG1526/CLI526 Set of 5	£46.99
PG1550 Black 15ml	£10.99
CLI551 BC/M/Y/G/Y 7ml	£8.99
PG1550/CLI551 Set of 5	£42.99
PG40 Black 16ml	£14.99
PG50 Black 22ml	£21.99
PG510 Black 9ml	£11.99
PG512 Black 15ml	£16.99
PG540XL Black 21ml	£17.99
PG545XL Black 21ml	£16.99
CL41 Colour 12ml	£18.99
CL51 Colour 21ml	£25.99
CL513 Colour 13ml	£19.99
CL541XL Colour 15ml	£18.99
CL546XL Colour 13ml	£18.99

## HP

### HP Originals

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No.300 Black 4ml	£10.99
No.300 Colour 4ml	£12.99
No.301 Black 3ml	£9.99
No.301 Colour 3ml	£11.99
No.337 Black 11ml	£18.99
No.339 Black 21ml	£25.99
No.343 Colour 7ml	£20.99
No.344 Colour 14ml	£28.99
No.350 Black 4.5ml	£11.99
No.351 Colour 3.5ml	£14.99
No.363 Black 6ml	£13.99
No.363 CMY/PC/PM each	£9.99
No.364 Black 6ml	£6.99
No.364 BC/M/Y/CMY 3ml each	£6.99
No.364 Set of 4	£22.99
No.901 Black 4ml	£10.99
No.901 Colour 9ml	£14.99
No.920XL Black 22.5ml each	£21.99
No.932XL Black 25.5ml each	£19.99
No.940XL Set of 4	£69.99
No.950XL Black 53ml each	£24.99
No.951XL CMY 24ml each	£17.99

### HP Compatibles

No.15 Black 46ml	£4.99
No.21 Black 10ml	£7.99
No.22 Colour 21ml	£11.99
No.45 Black 45ml	£4.99
No.56 Black 24ml	£9.99
No.57 Colour 24ml	£12.99
No.78 Colour 36ml	£9.99
No.110 Colour 12ml	£14.99
No.300XL Black 18ml	£16.99
No.301XL Black 15ml	£14.99
No.336 Black 10ml	£7.99
No.337 Black 21ml	£10.99
No.338 Black 34ml	£12.99
No.342 Colour 12ml	£10.99
No.343 Colour 21ml	£12.99
No.344 Colour 21ml	£14.99
No.348 Photo 21ml	£12.99
No.350XL Black 30ml	£14.99
No.351XL Colour 20ml	£16.99
No.363 Black 20ml	£6.99
No.363 CMY/PC/PM each	£4.99
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## brother

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LC900 Set of 4	£11.99
LC970 / 1000 Set of 4	£11.99
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LC985 Set of 4	£11.99
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Many more in stock!	

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## LEXMARK

### Lexmark Originals

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<b>Sandisk Extreme SDHC Class 10 UHS-1, 30 &amp; 45MB/s</b>	£7.99
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# A COLLECTOR'S LIFE FOR ME

**When Tony Kemplen resolved to use a different film camera each week, he discovered a treasure trove of lost gems**

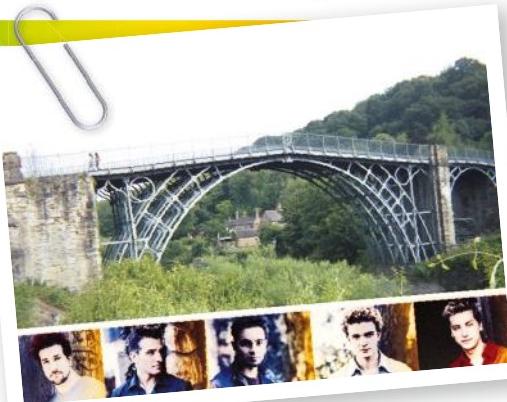
**I'VE SEEN** some weird and wonderful novelty cameras in my time, but this one really takes the biscuit. When I spotted it, still in its sealed packaging, languishing in a box of junk at a church jumble sale, it took me a few minutes to take in the full horror of what I had found.

Common sense and decency told me to put it down and step away, but looking up at the water-damaged ceiling of the parish rooms, I could see that the church roof fund needed all it could get. Out came my £1.50, before I hastily stuffed the camera in my bag so no one would see my folly.

I hadn't heard of the boy band \*Nsync before. They must have been popular, because this camera would ensure that each and every photo on the film had all five pop stars emblazoned along the bottom edge. This meant that even while looking at your holiday snaps, you never had to lose sight of your heroes.

At the heart of this 'Photo Fan Pack' is a simple pre-loaded 35mm camera of the single-use type. The outer layer is adorned with graphics relating to the band, while inside I suspected there must be some kind of mask at the film plane, to shield the pre-exposed strip of 'cool borders', as the packaging describes them. You also get a backstage pass for the 2001 tour, complete with a bespoke lanyard.

Having furtively stashed away my illicit piece of boy-band memorabilia, I almost forgot about its existence. But a rummage through my boxes of 'junk' cameras brought it back to the surface, and noting that the film expired in 2001, I decided it was time to give it a go. Before opening the still-sealed packaging, I thought I'd better have a quick Google in case this was a priceless collectable and I was about to knock

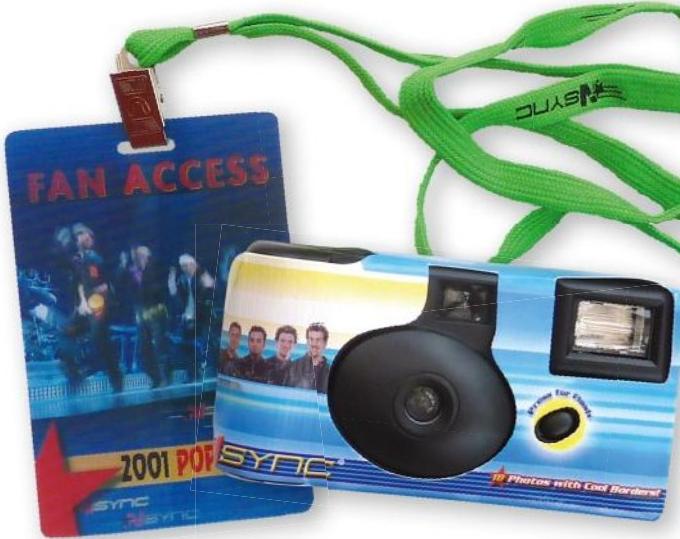


a large chunk off its value. That didn't seem to be the case. I did ascertain that it was produced for the band's 2001 PopOdyssey tour, and that the idea was that thousands of fans would fire their cameras as the band appeared on stage, creating a mass paparazzi look. The effect from the stage may have been impressive, but I fear the amateur paps would have been disappointed with their photos, given that the built-in flash wouldn't cover anything more than a few feet away. However, at least they were guaranteed to have a nice set of pictures of the boys at the bottom of each blank photo!

It was going to be a challenge to find subjects that would do justice to this star-struck camera. Good daylight is a must for these simple single-use models, and with the ageing film likely to be losing its sensitivity, I seized the opportunity to take it with me on a sunny summer's day visit to Ironbridge Gorge in Shropshire.

Normally, with a single-use camera, you hand over the device and never see it again, which might have been a wrench for the young fans. I had no such worries, as I develop my own films, and simply opened it up in a changing bag before loading the film into my developing tank. Examining the camera's entrails, I was able to confirm my assumption that this is a standard 'disposable' camera with a thin strip of black plastic covering one edge of the image area, protecting the pre-exposed border from being overwritten.

Ironbridge may well be a UNESCO World Heritage Site, but for me it will forever be linked with a youthful Justin Timberlake and his mates. It was a bit of fun, but I won't be buying any more \*Nsync memorabilia. This I promise you. **AP**



To read more about Tony's 52 cameras project visit [52cameras.blogspot.com](http://52cameras.blogspot.com). To see more photos from the \*Nsync Photo Fan Pack, visit [www.flickr.com/tony\\_kemplen/sets/72157634584738624](http://www.flickr.com/tony_kemplen/sets/72157634584738624)

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